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THE PROFESSIONAL'S RESOURCE FOR RESIDENTIAL ARCHITECTURE ■ Volume 11, Number 6 ■ November 2010 $7.00

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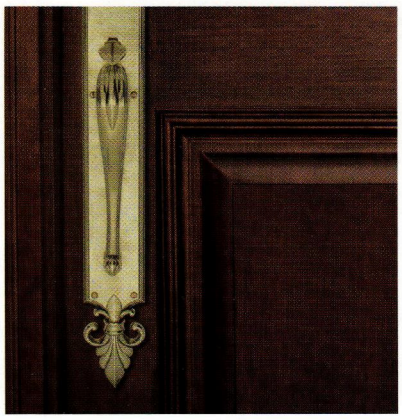
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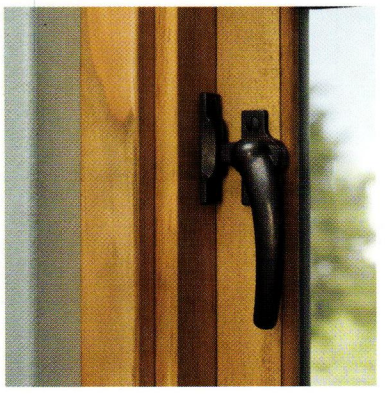
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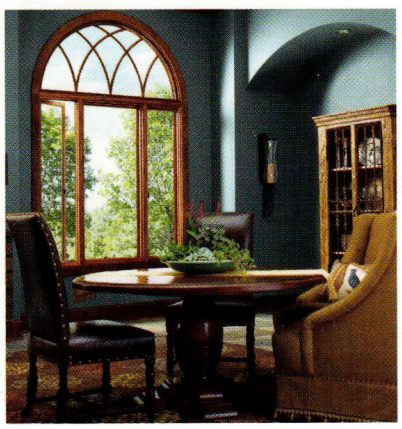


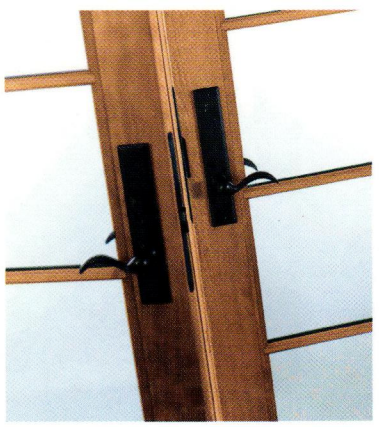
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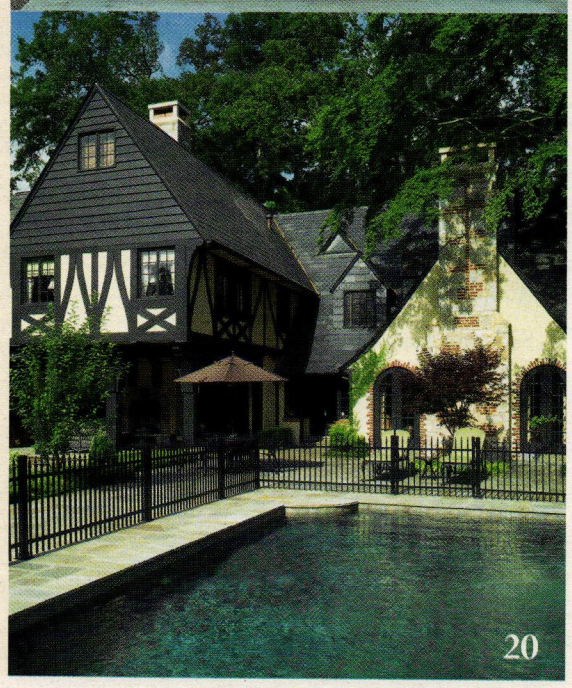
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On the cover: Polhemus Savery DaSilva Architects Builders renovated and added 3,000 sq.ft. to Hydrangea Walk, a 1938 house in Chatham, MA. See page 6. *Photo: Brian Vanden Brink*









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The Buying Guides RESTORING THE PERIOD HOME



Buying Guides

In this issue you will find 17 Buying Guides on our issue theme: Restoring the Period Home. The Guides contain information on suppliers, manufacturers, custom fabricators, artists and artisans, as well as many photographs of their work. The Guides range from Columns & Capitals to Timber Framing & Barns. They form a most comprehensive source for professionals working in restoration, renovation and traditionally styled new construction.

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45 Main Street, Suite 705, Brooklyn, NY 11201
Fax: 718-636-0750
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Subscriptions & Subscriber Service: 800-548-0148
Period Homes, P.O. Box 3000, Denville, NJ 07834-9965

PERIOD HOMES (ISSN # 1531-2100) is published by Restore Media, LLC, 45 Main Street, Suite 705, Brooklyn, NY 11201. Subscription rate to professionals in architecture, interior design, construction and landscape design in the U.S. and possessions: $24.95/yr. (6 issues). Not available outside the U.S. Postal System.

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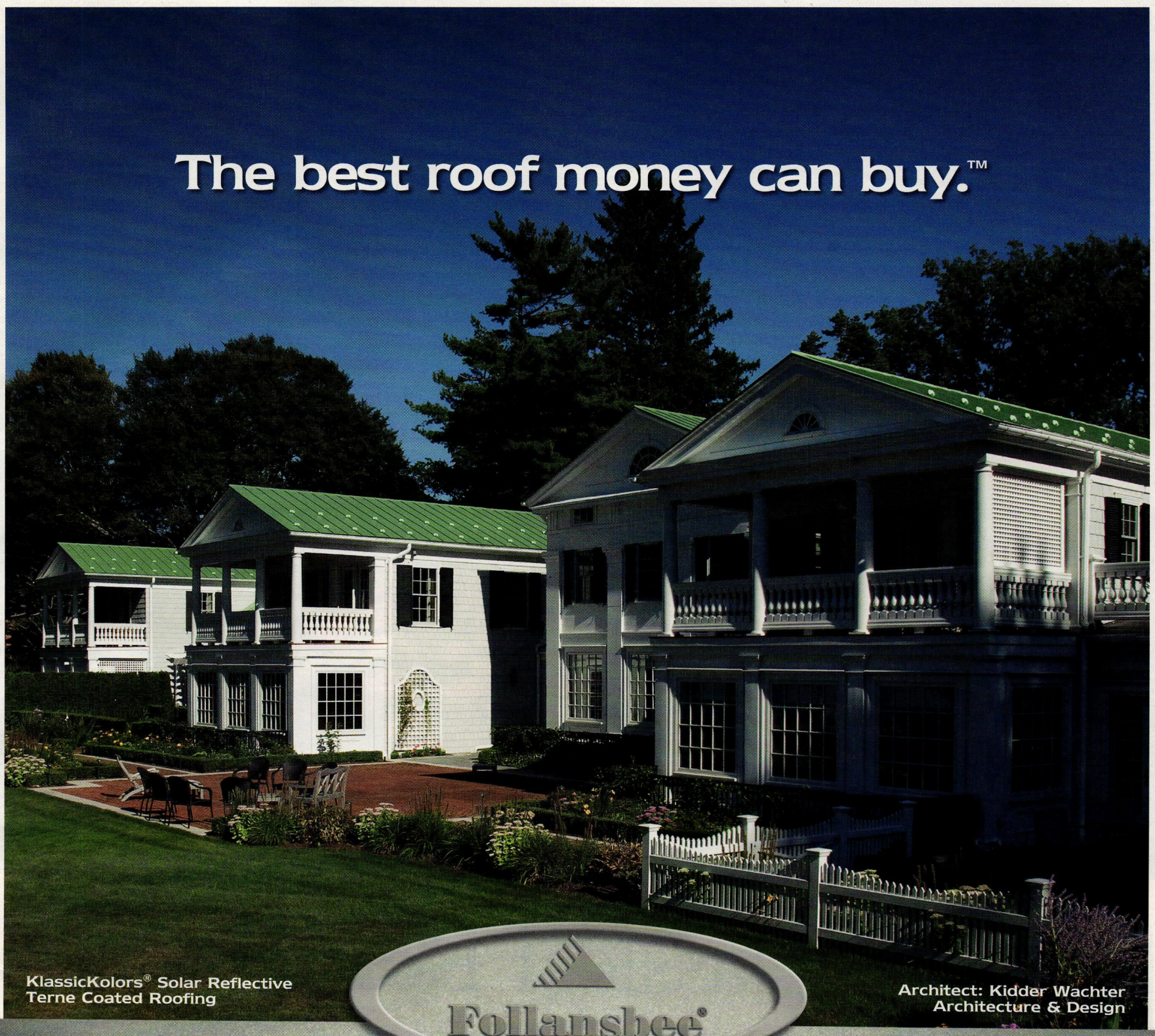
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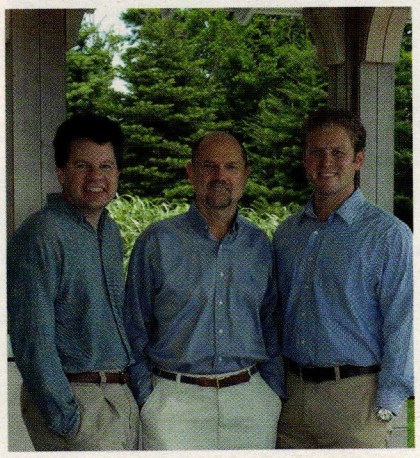
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Chatham, MA-based Polhemus Savery DaSilva Architects Builders was founded in 1996; today the firm is led by architect and design principal John DaSilva (left), architect and president Peter Polhemus (center), and builder and COO Aaron Polhemus. *Photo: courtesy of Polhemus Savery DaSilva Architects Builders*

Top: This 1938 house, called Hydrangea Walk – an icon on Shore Road in Chatham, MA – was renovated and added to by Polhemus Savery DaSilva Architects Builders. *Photo: Brian Vanden Brink*

Classical Reinvention

Polhemus Savery DaSilva Architects Builders puts a new spin on Classicism. *By Nancy A. Ruhling*

Wit, whimsy and eclecticism. These are the building blocks that keep popping up when the principals of Polhemus Savery DaSilva Architects Builders describe the common thread they weave through their body of work. "We like to reveal the unexpected," says architect John DaSilva, design principal of the Chatham, MA-based firm. "We try to do it in clever and inventive, as well as thoughtful, ways. Our work is simultaneously traditional and modern. We treat architecture and construction as a unified practical art where beauty and function are inseparable, and in this sense, we are 'New Classicists.'"

The traditional with a twist of modern, adds architect/builder and firm president Peter Polhemus, gives the opportunity to create "fresh, up-to-date designs that feel right in today's world – and in their immediate cultural and physical context."

"We can't help but be a part of the continuum of architectural history," says DaSilva. "That doesn't mean that we replicate history but that we live within in."

Polhemus Savery DaSilva was established in 1996 when Polhemus, who studied as an undergraduate at Harvard and Goddard and earned an M.Arch. from MIT, and Cape Cod builder Leonard Savery (now retired) decided to put their talents together. In 1998, DaSilva, who has a B.Arch. from Princeton and an M.Arch from Yale, joined the team. Aaron Polhemus – Peter's son – who grew up in the construction end of the business and is a graduate of the University of Vermont, is the firm's chief operating officer.

Polhemus Savery DaSilva has built its reputation by designing and building award-winning residential, commercial and institutional projects, notably throughout Cape Cod and southeastern New England. Their projects are featured in several books, including Michael J. Crosbie's monograph *Architecture of the Cape Cod Summer: The Work of Polhemus Savery DaSilva* (Images Publishing Group, New Classicists series).

Polhemus Savery DaSilva is a modern-day pioneer of the one-stop design-build practice, integrating architecture and construction approaches of the historical



Built as a vacation home for a family with four children, this house, on Lake Wequaquet in Centerville, MA, is reminiscent of Victorian summer cottages and 1920s bungalows. *Photo: Randall Perry*

"master builder" scenario. Today, its permanent staff is augmented with consulting interior designers and landscape architects who are brought on board when things are still on the drawing board.

The majority of the firm's projects are residential, many of them vacation, summer or retirement homes that lend themselves to the more leisurely style of "New Classicism" upon which the firm's reputation is founded. Polhemus Savery DaSilva is also known for its resort work, notably the waterfront development of Wequassett Resort on Pleasant Bay."Our work is eclectic," says DaSilva. "Each of our projects grows out of the specific client's needs and wants – out of the character of the client, the site and the broader context – not out of some predetermined canon."

Regardless of style, sustainability is a mainstay. "A lot of green practices are good design practices," Peter Polhemus says. DaSilva adds, "It's important to realize that there's an emotional component to sustainability. If the building is not beautiful, it's not sustainable because it won't survive the test of time – it won't be cared for and beloved through generations."

The House on Lake Wequaquet

Polhemus Savery DaSilva describes a home on Lake Wequaquet in Centerville, MA, as a "fun house." Although its style recalls that of the Victorian summer cottages and 1920s bungalows that are common in the region, the overscaled interior and exterior features of the new, two-story cedar-shingle house look as though they were drawn from Disney as well as from history's notepad.

"Our client – a family with four children – wanted a low-maintenance playhouse where they could spend weekends and summer vacations," says DaSilva. "We wanted to create a house of enchantment that evoked a child's relationship to built forms and spaces." Thus, the Gothic-style hip roof and the front porch have a Grimm's fairy tale look. The flaring chimney belongs in an imaginary land, and the living room's Moorish-style inglenook conjures up tales from *The Arabian Nights*.

"Inside, the fantastical is evoked in the stair and adjacent columns," says DaSilva, "where twisted Baroque columns and bridges crossing soaring space – a la Piranesi, the great 18th-century engraver of Roman ruins and impossibly grand and complex imaginary spaces – are playfully recalled with Carpenter-appropriate materials and details."

The house, which is reached by a romantically winding dirt road, was sited to take in the lake views; the front façade is centered on the property, and the rear façade is positioned to allow views through the trees to the lake.

Of course, a fun house isn't any fun if there's much work, so Polhemus Savery DaSilva made sure it was low-maintenance. The exterior is unfinished cedar – no painting allowed – and the floors of the interior are tile instead of wood so the kids can bring in all the sand they want. "It's not overly formal although it's rooted in tradition," DaSilva says. "It's a pure reflection of the owner's character and wishes for the house."



This Shingle Style house, which features a tower that brings in light and provides views of the river, is on the Oyster River on Cape Cod. The front entrance faces the street. Three sides look out over the river and the sound beyond. *Photo: Brian Vanden Brink*

A Playful New Classicism

The summer house that the firm built so that Cape Cod's Oyster River wraps around it is a prime example of what DaSilva labels "playful Classicism." In this case, classic Shingle Style ideas were combined with the Cape Cod vernacular. "We used gray shingles and white columns and window sash," says DaSilva. "Our white, however, is a creamy version to soften the contrast and allow the grid of the windows to be strong but not overwhelming."

The property contained a house, a guest house and office, which were razed to provide room for the new home. In this case, less turned out to be more. "Under the zoning laws, the footprint of the new house could not exceed the combined square footage of the footprints of the three



The open floor plan also offers well-defined spaces and exploits natural light. In this space, the living room and dining room share Classical and contemporary columns and transoms, a design decision that implies separation between the spaces yet visually leaves them quite connected. *Photo: Brian Vanden Brink*

buildings that were there," says Peter Polhemus. DaSilva adds, "This forced us to come up with a compact plan that led to opportunities for interesting architectural elements."

Within the allotted 4,700 sq.ft., Polhemus Savery DaSilva had to find room for a two-car garage and a gracious front porch that frames a striking bay window. That challenge presented the opportunity to exploit and accentuate Classical elements. "The owners didn't want to give up much interior space, but they liked the symbolism of a porch, so we designed a porch that is just deep enough to give the feeling of a traditional front porch, and the porte-cochere is just big enough for a car to pass through," says DaSilva. "Despite these constraints, the feeling is still that of a grand seaside country estate."

With this solution, the visitor approaches a welcoming, classic entry façade un-marred by garage doors. Under the porte-cochere, there is a side entrance that leads to the mudroom and another that leads to a small stair up to a private guest suite. A charming and functional old-world-style scenario is created for both pedestrian and car traffic.

Inside, defining elements like bracketed boxes holding window shades at the heads of the windows in the double-height tower, and the columns with flat shafts, exemplify the firm's commitment to the Classical-contemporary look. "The detail doesn't cry out formality, but it makes the spaces warm and comfortable," says DaSilva. "This is a relatively large home, but each of the spaces still feels intimate."

Adding to an Iconic House

Hydrangea Walk is an icon of Chatham's Shore Road, so when the new owners decided to renovate the 8,000-sq. ft. home built in 1938, the firm was called upon to come up with a plan that would maintain the fabled Colonial front façade yet reorganize the unwieldy existing plan and add some 3,000 sq.ft.

The solution was to rebuild the telescoping end wings on the front and increase the size and formality of the house by adding a pair of westward-projecting Palladian-style wings, complete with cupolas in the back, forming a three-sided courtyard that serves as an entertaining space on the five-acre property. "The back was a Cape, which is fairly small scale, and the new wings are bigger than this central feature," says DaSilva. "It was tricky with the smaller scale center to still make it important."

Inside the main house, the chopped up rabbit warren of rooms and the poor layout were opened up and altered to improve traffic flow and aesthetics.

Polhemus Savery DaSilva's signature "New Classicism" is seen in the newly built carriage house/guest house, which is less formal than the main house and is topped with a vintage cupola from the neighborhood.

"Many of our projects are second homes, like this one," says DaSilva. "We want to make them special because we want the owners to long to return to them – to keep happy images with them when they're back at their primary home."



This storybook Cape, a vacation home on Cape Cod, was sited to get the best view of the distant water. *Photo: Randall Perry*



A circular drive of crushed white shells leads to the main section of Sand Dollars, which features eight-in.-exposure Alaskan yellow cedar shingles, a red-cedar shingle roof and deep red window sashes and doors. *Photo: Brian Vanden Brink*

Winging It

The push and pull of contemporary and Classical needs is illustrated in the renovation of Chatham's Sand Dollars. The original house, an early-19th-century Cape that had been moved in the 1940s to the property overlooking three harbors, two lighthouses, a river and Nantucket Sound, was added on to throughout the decades.

The new owners wanted to retain the original structure but also to build a house based on American Georgian architecture that was large enough to accommodate their collection of art, pottery and glasswork. Polhemus Savery DaSilva removed the additions and rotated the 1,500-sq.ft. antique structure, making it a wing of the completed 8,500-sq.ft. house. The new centerpiece, which features a Georgian façade, a hipped roof and four large chimneys, looks out over the water. "It's a year-round house, not a summer home," says DaSilva. "The owners wanted it to be historically rooted yet to also be of our time. They sought variety in the character of the spaces – both grand and cozy."

The wings enclose an entry court. A bridge over the drive that provides access to the court connects a new guest room to the old Cape. There are two front doors: The one in the original house faces the road; the other, in the center of the new portion of the house, faces the courtyard. "On the water side, the broad expanse of the house is articulated by porches and bays added to the underlying Georgian form," says DaSilva. "The central bay pushes toward the harbor to capture the panorama and bring in the light from multiple directions."

The resulting design is defined by its eclecticism: The land side has a Georgian façade; the water side is Shingle Style, with a nod to the nautical in the central bay – it references the sterns of antique sailing ships that used the adjacent Stage Harbor before their cross-Atlantic travels; and the original portion is a tried-and-true antique Cape.

"Our goal was to synthesize those eclectic elements into a unique whole well suited to its dramatic Cape Cod location," says DaSilva. "We did change the original a bit. The back now has continuous high windows reflecting circulation spaces within. And like the rest of the house, we clad it in Alaskan yellow cedar shingles, which are similar to the white cedar that is typical to the region but are available in longer lengths, allowing eight inches of exposure. If we had used five inch, the house would have looked larger; the longer lengths are more in scale. The entire mass has weathered to sliver-gray, softening the home's relationship to the extraordinary and wide-open land and seascape." ■

Nancy A. Ruhling is a New York City-based freelance writer and Huffington Post *blogger.*



In the interior of Sand Dollars, the main entrance has a contemporary Baroque feeling, with the flaring walls and deep perspectives of the windows giving a sculptural look to the space that is in sync with the owners' art collection. *Photo: Brian Vanden Brink*

Robie Reborn

The iconic masterwork of Wright's Prairie House phase starts its second century with a fresh face and innovative tours.

By Gordon Bock

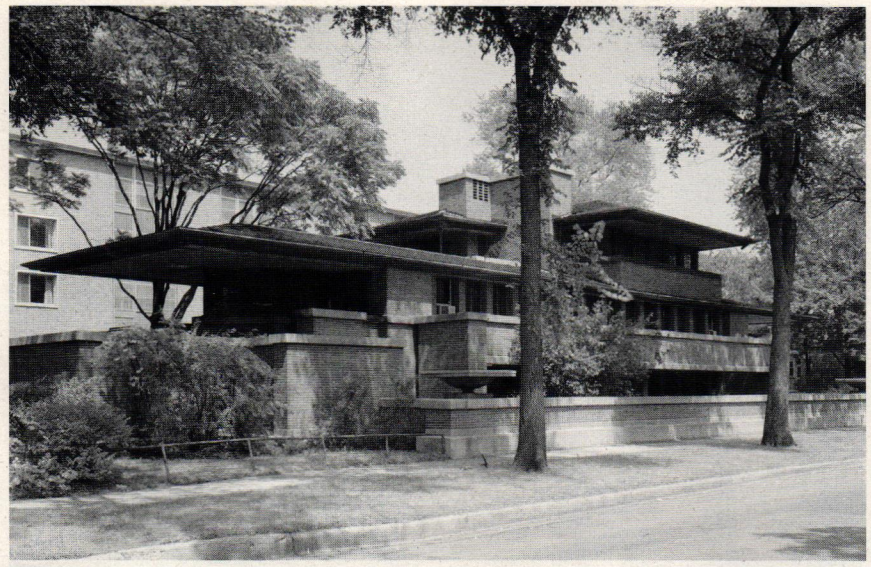
It's hard to believe that, after a century, a house built in 1909-10 still looks like a vision of the future, but that's how Frank Lloyd Wright's Robie House appears today – and even better thanks to a decade of meticulous work. Newly restored on the exterior, the house is celebrating its centennial and preeminent place in the Prairie pantheon with a year of special programs ranging from Robie After Hours (part insider tour, part architectural happy hour) to an experience for children called Lego Architects – all thanks to the Frank Lloyd Wright Preservation Trust. "Especially for the centennial," says Karen Sweeney, director of restoration for the organization, "we're trying to break out of the traditional museum fare and do many more interactive programs within the building."

The logic makes perfect sense because 2010 marks not only a big birthday for Robie House, but also the near completion of the exterior restoration and the stabilization of the structure, including the masonry. "Quite honestly, for its age and all the different uses it has seen, the house – especially the exterior shell – was fairly intact when we took it over in 1997," says Sweeney. "Even so, there was a lot of water infiltration from a failing roof and, as a result, a lot of water damage inside the building that we had to deal with." Par for the course, the water infiltration was related to termite damage that had occurred years earlier, and that too had to be addressed.

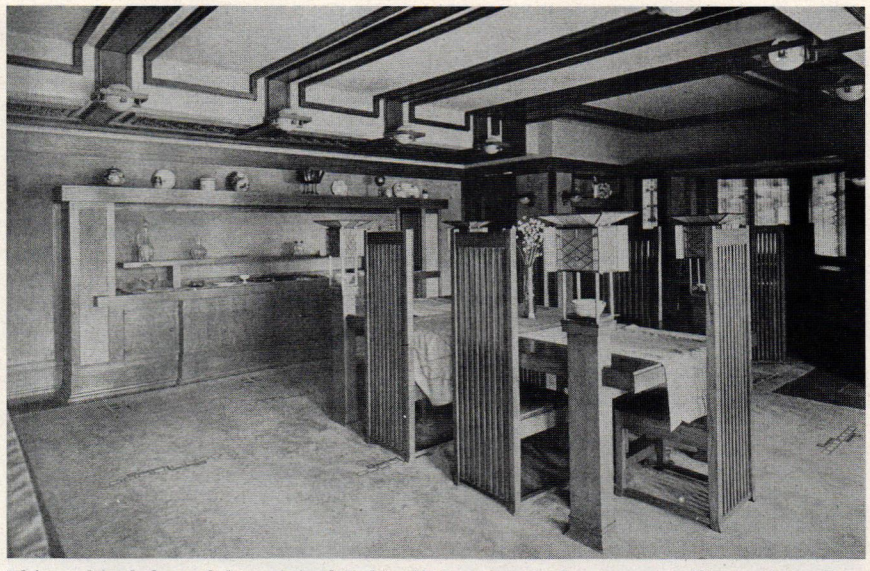
"We first did a lot of cleaning of the Roman brick, and then re-pointed the entire building," says Sweeney, "bringing it back to Wright's original design of horizontal natural mortar and red mortar in vertical joints and regular mortar in bed joints." Sweeney and her team also removed the bricks damaged by freeze-thaw from water infiltration, as well as later mortar-brick mismatches, and replaced them with custom-made bricks. They also dismantled the brick garden walls surrounding the building that were suffering from frost heaves and rebuilt them with foundations deep enough to withstand Chicago winters. Not to be ignored was the roof. Though Robie House had been completely re-roofed in the 1960s, that roof was aging and used non-historical tiles, so Sweeney and her team ordered reproduction tiles from New Lexington, OH-based Ludowici that closely matched the flat, clay slabs of the originals and completely re-roofed the building.

With the help of a partial set of original shop drawings, the trust was able to do a structural analysis of the steel in the building. As a result, a few reinforcing points on the steel were added – mainly for 500-year winds and the added loading of a museum full of visitors. Because all of the mechanicals were "pretty much at the breaking point" when they got into the building, all of the infrastructure was also brought up to date, including new water lines and electrical wiring – all the services

Top: With the exterior restoration now all but complete, the 1910 Robie House shines again as Wright's most masterful realization of an earth-hugging Prairie house – right in time for its centennial. *All photos: courtesy of the Frank Lloyd Wright Preservation Trust unless otherwise noted*



In the 1960s, not long after coming into the hands of the University of Chicago, Robie House shows not only the gravity-defying cantilever roofs that became a hallmark of Wright's Prairie vision, but also the tight Robie lot. *Photo: Library of Congress, Prints and Photographs Division, Historic American Buildings Survey, HABS ILL,16-CHIG,33-2*



This archival shot of the original Robie dining room – famous as an illustration of how Wright designed furniture and furnishings as an integrated whole – is now a valuable Rosetta Stone for restoring lost elements like built-ins. *Photo: Library of Congress, Prints and Photographs Division, Historic American Buildings Survey, HABS ILL,16-CHIG,33-7*

necessary to keep the building going for another 100 years. To bring the heating into the 21st century, the trust replaced the 1960s-era equipment with a museum climate-control system that is a mixture of forced air and hot water systems. "This way," says Sweeney, "we can control both temperature and humidity in the building."

Commissioning the Perfect Prairie

That Robie House would become a showcase of groundbreaking design and innovative use of materials should not come as a surprise to those who know a bit about the client and his architect. The house, completed in 1910, was designed for Frederick C. Robie, the assistant manager of the Excelsior Supply Company, a family business that distributed machine parts for industries such as sewing machines and bicycles. Only 28 at the time he engaged Wright, Robie was also a technophile who had a soft spot for the latest innovations – notably the automobile. "Robie dove into cars very early," says Sweeney, "and was involved in some prototypes." In fact, it was very likely the mutual love of cars that helped Wright and Robie bond as architect and client, with at least one remarkable result. "The house was designed with an attached three-car garage that integrates seamlessly with the main building, which would have been very unusual for the neighborhood," says Sweeney. "This was at a time when houses in the area were still being built with stables – or at the most a stable-cum-garage. Even if you did build a garage, it would be at the back of the lot like a stable – never attached to your house."

Nonetheless, the way Robie House sits on its rectangular lot suggests that a detached garage might have been a reach. "The building pretty much goes to the property line on the north," says Sweeney, "and then the garden walls go to the property line on the south and the east side, so it really kind of eats up the space, leaving little room for anything else." When asked if that was always the case, Sweeny speculates that Wright envisioned the building more as a city house than a house out in the country. Indeed, Robie House is sited in close proximity to the University of Chicago, and though the house is oriented south to what was once the open expanse of an exercise field, the immediate neighborhood was pretty well built-out at the turn of the 20th century with the residences of professors and the nearby Chicago Theological Seminary.

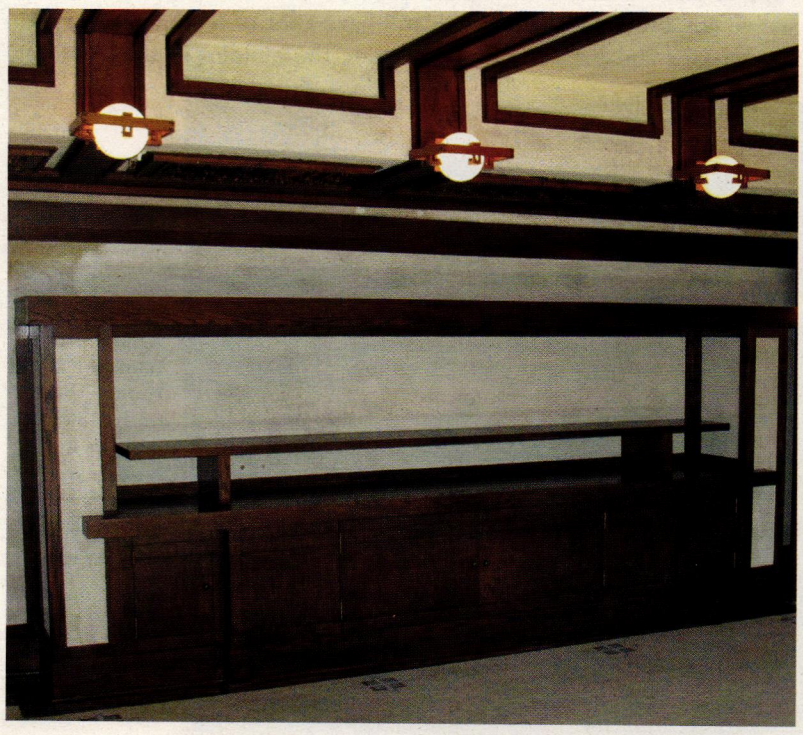
In fact, the surrounding educational institutions play critical roles in the history of the house. "Though we don't actually know how Wright got the Robie commission, we believe that they selected the location because Mrs. Robie was a graduate of the University of Chicago, and wanted to be near the social life on campus," says Sweeney.

Apparently the Robies planned to party. "Depending upon how you figure it," says Sweeney, "the gross square footage of the house – including all those concrete balconies and porches and the outside walk – is just slightly over 9,000 sq.ft. The house has a very large percentage of public space and it appears that the Robies were expecting to entertain."

Unfortunately, the parties were soon over. When Robie was hit by financial reverses (as a result of the death of his father) and the breakup of his marriage, he was forced to sell the house after only 14 months of residency. A succession of owners – some equally short-lived – followed until the house was bought by the seminary, which used it as a dormitory and dining hall, but with the intent to demolish the house and expand. In 1941, however, when the seminary's imminent plans to raze Robie House leaked out, the local architectural community – including Ludwig



Left: The trust has samples of original light sconces that are used to cast accurate, but UL-compliant, reproductions.



Right: Interior restoration is the next phase of work for the Frank Lloyd Wright Preservation Trust, which has already begun with replicating cabinetwork and rugs.



A detail of the chimney gives a clear view of the tile-like Roman brick so favored by Wright, as well as typical masonry damage due to water intrusion.



Wright's clever use of mortar to emphasize horizontality becomes clear on the newly re-pointed East elevation, where the natural-color bed joints stand out but the red vertical joints blend in with the bricks.

Mies van der Rohe – rallied in protest. World War II put the Robie issue on the back burner for a while, but in 1957 the house faced the wrecking ball anew. This time, the reaction was international, and the newly formed Chicago Landmarks Commission – and Wright himself, now 90 years of age – put pressure on the seminary to save the building. Ultimately, a white knight appeared in the form of New York real estate developer William Zeckendorf, who bought the building in August 1958 and donated it to the University of Chicago.

In Trust-ing Hands

The university used the building for offices for development, the Adlai Stevenson Institute, and publishing (in the garage), but when an historic structures report outlined how much money it would take to restore the building, they looked hard at its future. "The university felt like it wasn't in the business of historic structures," says Sweeney, "so they wanted to get someone involved whose mission was to restore Frank Lloyd Wright buildings and present them to the public. That's when they contacted us, and we took over Robie in 1997." The building is still owned by the University of Chicago, and it is a site of the National Trust for Historic Preservation, but the Frank Lloyd Wright Preservation Trust is the most visible and active steward, by virtue of their experience rescuing and running the Frank Lloyd Wright Home and Studio in Oak Park. "We raise all the money, operate it on a day-to-day basis, and we're solely responsible for the restoration," says Sweeney.

With the exterior restoration and stabilization now largely complete, the house is in fine fettle for its centennial, but much work still remains. "We've moved into the interior phase," says Sweeney, "and though we've got a bit of that done, we still have a lot of work ahead of us in the interior and the hardscaping outside the building – sidewalks and finishing up the landscaping." The team is working its way through the building, conserving some 187 pieces of Wright's patterned art glass, with about half to go. Luckily, the majority of the windows are original and a few that are not present are actually safe in the university's art museum after being previously removed to install air conditioning.



The two banks of art-glass windows that flank the living room – some of the 180-odd widows in the house – allow the space to visually flow into porches.

A big help is the wealth of documentation. "It's a wonderful building to work on," says Sweeney. "We have copies of the original drawings that the contractor donated to the university, and we have photographs taken during construction." There's a good paper trail too for the interiors because when Wright left for Germany in 1909, the interiors were completed by designer George Mann Niedecken under Wright's supervision, and his archives are at the Milwaukee Art Museum. "We have access to things like yarn samples for the carpet," says Sweeney, "which means that we're not looking at black-and-white photos trying to guesstimate what the colors would have been."

Even with the wealth of documentation, the restoration of Robie House has unveiled some surprises. "Probably the most unexpected thing we've found over the years involves the ground floor," says Sweeney. "We knew that it was magnesite flooring – a cementitious, monolithic material that Wright really liked because it develops a patina like leather. What we discovered, however, is that while the floor is a brown, salmony color, there's also a one-in. red inset 12 in. from the perimeter of each room – kind of like a carpet border."

Though many pieces of original built-in furniture were removed long ago, the trust expects to have a very close match on reproductions with the help of photographs, samples of remaining furniture and ghostly clues here and there. "When we dismantled a desk that had been added later on the third floor, we found all the evidence of Mrs. Robie's dressing area," says Sweeney. "Because of the way the moving drawers left shadow marks on the plaster walls, we are able to see exactly how to re-create the cabinetry – down to the fact that there was a light fixture inside the cabinets."

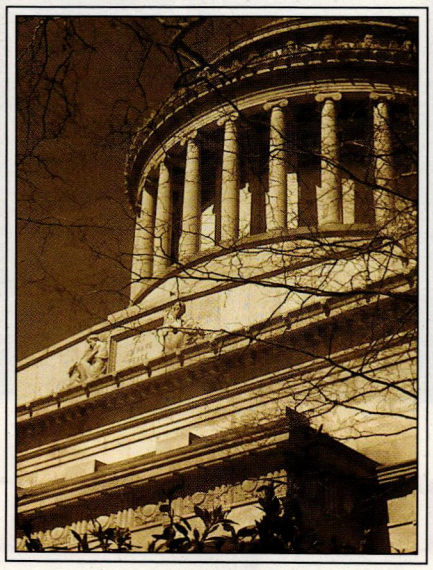
As Sweeney explains, there's much interior restoration yet to come, including reproducing the missing living room inglenook, restoring art-glass cabinets in the upper entryway and casting reproductions of long-lost decorative light sconces, but the wealth of results so far reaffirm Robie House's reputation as one of the most well-designed and sublimely coordinated commissions of Wright's astounding career. "It was the City of Chicago's first landmark, and one of the few buildings landmarked both interior and exterior by the state of Illinois," says Sweeney, "and we like to say it's the best example of the Prairie Style." Indeed, members of the AIA voted it one of the 10 most significant structures of the 20th century. "The way Wright came back to visit Robie House twice, and the fact that it's the only house he defended against demolition – while in his 90s, no less – really confirms that he saw it as one of his masterpieces." And coming from the self-styled greatest architect in the world, that's high marks enough for another century. ■

Gordon Bock is a writer, architectural historian, technical consultant and lecturer, as well as the co-author of the forthcoming book The Vintage House *(www.vintagehousebook.com).*

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Pioneer Spirit

An early-19th-century Georgian cottage in central Missouri is rescued by a contingent of local groups.

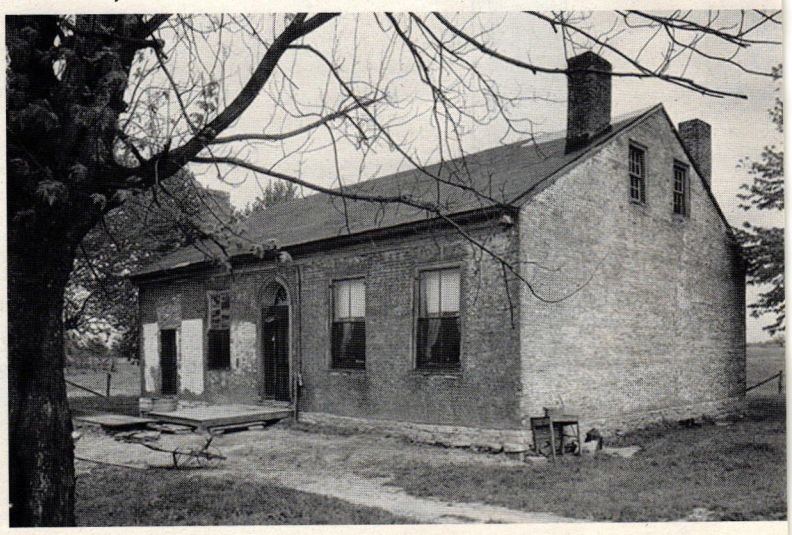
PROJECT: THOMAS H. HICKMAN HOUSE, NEW FRANKLIN, MO

ARCHITECT: SUSAN RICHARDS JOHNSON & ASSOCIATES, INC.; ANGIE GEIST GAEBLER, AIA, LEED AP, PROJECT ARCHITECT

GENERAL CONTRACTOR: FIVE OAKS ASSOCIATES, CENTRALIA, MO

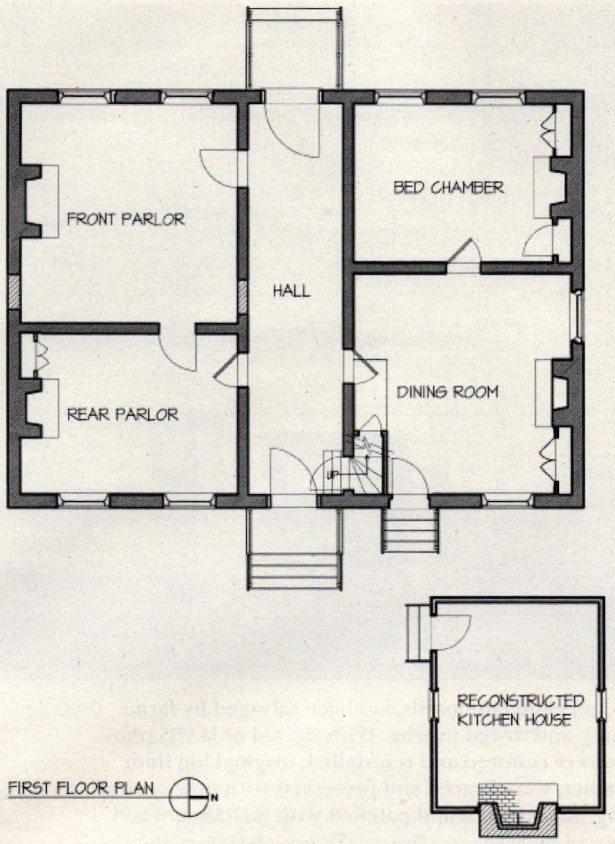
In 1816, Thomas Hickman stopped his wagon on a hilltop two miles above the town of Franklin, MO, after traveling for weeks from Bourbon County, KY. He was greeted by little more than grasslands – the indigenous peoples were mostly wiped out or in hiding – but like other pioneers from the east, he had come to start afresh. By 1819 he had constructed a new 2,200-sq.ft., two-bedroom home in the Georgian-cottage style, which reflected his elevated status as partner in a hardware and dry goods store in downtown Franklin and greeted the growing influx of travelers along the Boonslick Trail. It was inhabited until the 1970s, after which it was used for farm storage.

Though there had been relatively few modern upgrades to the house in intervening years, by the time it was placed on the National Register of Historic Places in 2006 it was on the verge of irreparable deterioration. At that time, employees of the Center for Agroforestry within the University of Missouri's College of Agriculture, Food and Natural Resources – which has owned the 665-acre site since 1953 – began a campaign for its restoration. This effort was led by Dr. Gene Garrett, professor and former director of the Center for Agroforestry. "It is so unique within central Missouri to find a building of this age still standing," says Angie Gaebler, project architect and preservation architect at Susan Richards Johnson & Associates. "This is from the earliest part of Missouri's development – there's nothing here except for the beginning of the Santa Fe trail, and the Boonslick Trail, which this house is near. And this really shows the beginning of the westward expansion."



Top: Built in 1819, the Hickman House has been a part of the 665-acre site of the University of Missouri's College of Agriculture, Food and Natural Resources since 1953. It remained uninhabited from the 1970s to 2006, after which a restoration led by Susan Richards Johnson & Associates, Structural Engineering Associates, Thompson Design Consultants, the National Parks Service, local historians and University of Missouri students reversed years of deterioration and brought it back to life. *All photos: Angie Geist Gabler, Susan Richards Johnson & Associates unless otherwise noted.*

Right: Documentation from the Historic American Buildings Survey helped the preservation team identify missing elements such as chimneys and the decorative front door surround. *Photo: Library of Congress, Prints and Photographs Division, Historic American Buildings Survey, HABS MO,45-NEFRA.V,11-1*



The 2,200-sq.ft. two-bedroom home was built in the Georgian-cottage style, which reflected Thomas Hick's Bourbon County, KY, roots and status as partner in a downtown Franklin hardware and dry goods store. *Floor plan: courtesy of Susan Richards Johnson & Associates*

The house had a multitude of cosmetic and structural problems. At some point in the mid-20th century, the ceilings had been lowered in most of the rooms; the culprit had removed bricks from the walls in order to pocket ceiling joists at a lower level, resulting in extensive interior damage. The southwest parlor had later accommodated a kitchen and bathroom, with pipes forced through walls and floors. But the primary concern for the preservation team was the accelerating rate of deterioration. "The day was coming," says Gaebler. "The original lime-putty mortar was starting to deteriorate really quickly, and once that happens, you start losing bricks. They were starting to fall out in certain locations." An unwelcome resident made matters worse. "They had a groundhog that was living underneath the house," says Gaebler. "And because these floor joists are directly over dirt, the animals that get in there move the dirt right up against the bottom of the joists, which causes them to deteriorate. So the floors were rotting and sagging, and there was a lot of water infiltration."

To meet the project's demand for authentic, period-appropriate brick, more than 10,000 handmade bricks and limestone foundation stones were salvaged from a neighboring house, which dated from 1842 and had been demolished in the 1970s. "They were doing nothing, just sitting in the ground deteriorating," says Gaebler. Ray Glendening, farm supervisor with the Center for Agroforestry, oversaw the excavation of thousands of bricks from this house. The color was slightly different and they were a slightly different size, but they were a close enough match for us to use at this house." Once reconstructed, the masonry was re-pointed with custom-blended lime putty mortar, whose self-healing properties had helped preserve the original brick over the years. "When it gets damp it tends to expand and contract, which heals its own mini cracks," says Gaebler.

After securing the building envelope with new shingle roofing and hand-dug underpinning, the preservation team set to re-creating the lost elements of the house. Guided by the Historic American Buildings Survey photograph collection, archaeological work conducted by the university's art history and archaeology departments, as well as examples of local vernacular architecture, the firm reconstructed the kitchen house to the east side, complete with a cooking fireplace. They also reconstructed four chimneys and the decorative front door surround. During the course of the latter, the team made an unusual discovery. "The orientation of the house was changed at some point," says Gaebler. "Originally, it was built to face west – as it does now – but the town moved a couple of times due to water issues and a new road was put in, so they changed the orientation of the house. The front became the back and the back became the front. When we started on the project, the front door was not there – it was completely bricked in."

Among the biggest challenges for the preservation team were previous alterations to the window openings, which likely occurred in the mid-20th century. Save for a single window in the north elevation, most had been raised, and some had also been widened or narrowed. Fortunately, evidence of the original windows remained on the exterior walls, and there was enough salvaged brick to re-create the original openings. Reproduction wood windows and exterior doors made by L.K. Woodworking of St. Louis completed the exterior, which looks much as it did in 1819.

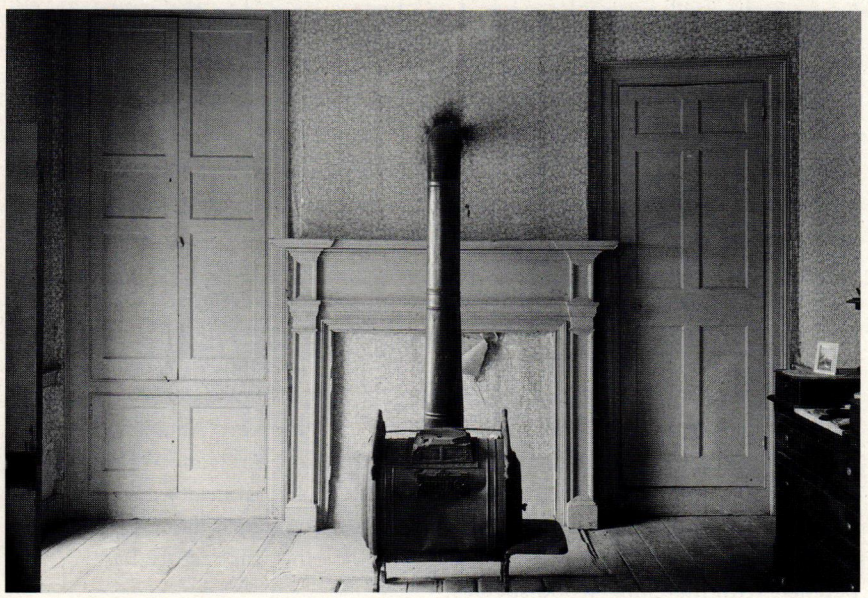
Most of the woodwork was not installed in the house, but trim, mantels, doors, jambs and even cupboards had been salvaged by Glendening and stored in a nearby trailer. "They have this huge warehouse, where they had laid it all out for me," says Gaebler. "We went through every piece and documented where it needed to go. It was a little like a detective story, and it was so interesting." The millwork and doors were restored and reinstalled. And in the end, only select pieces of trim one mantel were missing – "Who knows? I'm sure someone has it in their house somewhere," says Gabler. Analysis of the floors revealed local white oak, red oak, red elm, birch and walnut (all of the windows, sash, trim and doors were also walnut). All of the original log floor joists, many with bark intact, were braced and preserved with new central footings and the flooring was restored and patched with matching wood species.

The restoration was directed by general contractor Gary Dorr and his team from Five Oaks Associates. Michael M. Coldren Company of North East, MD, restored, re-created and supplied authentic historic hardware throughout the house; L.K. Woodworking of St. Louis, MO, aided in the restoration and reconstruction of the historic millwork; Brunner-Peters Heating & Air Conditioning of Columbia, MO,



More than 10,000 handmade bricks were salvaged from a neighboring house, which dated from 1842 and had been demolished in the '70s. The brick allowed the team to re-create the original window openings, which had been altered in the mid-20th century. *Photo: Rob Hill*







Original trim, mantels, doors and cupboards had been salvaged by farm supervisor Ray Glendening and stored nearby. With the aid of HABS photos, millwork and doors were restored and reinstalled; original log floor joists, many with bark intact, were braced and preserved with new central footings; and the flooring was restored and patched with matching wood species. *Black and white photo: Library of Congress, Prints and Photographs Division, Historic American Buildings Survey, HABS MO,45-NEFRA.V,11-6*

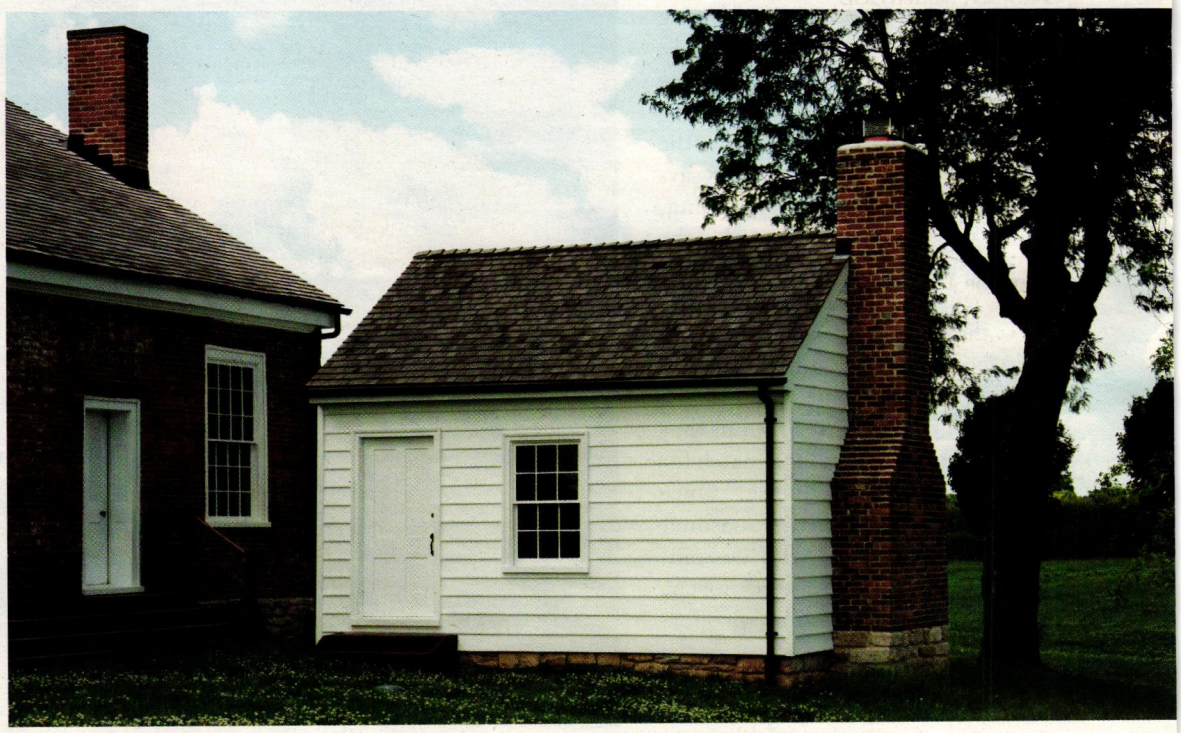
provided HVAC and a ground-source heat pump; and architectural conservator David Arbogast of Davenport, IA, consulted on period-appropriate paint colors and plastering, which were carried out by Rainbow Painting & Decorating of Jefferson City, MO.

The Kansas City, MO-based preservation team comprised Susan Richards Johnson & Associates, Structural Engineering Associates and Thompson Design Consultants. They were aided by Alan O'Bright, historical architect for the National Parks Service, local historian James Denny, and the University of Missouri – in particular doctorate student in architectural history Kate Kocyba, and volunteers from the university's archaeology and art history departments. Drawing on all available resources, the group was able to piece together the story of the house. "It was a very collaborative project," says Gaebler. "Kate Kocyba wrote what was basically an historic structures report – she and Ray Glendening did a lot of historic research and documented the whole process. And when we excavated each room to give a little more ventilation and had the dirt piled up outside, Kate and graduate student volunteers from the university sifted through all the dirt and found wonderful objects, some of which are on display in the house."

For many, the grand opening in October 2009 was the crowning achievement of decades of work, inquiry and hope. "This has been an effort that Dr. Garrett from the university had been trying to accomplish for more than 10 years," says Gaebler. "And before that, the house's importance was recognized by local historian James Denny – he was writing articles about it way back in the '70s." U.S. Senator Kit Bond, who was instrumental in securing funding for the restoration, was present for the grand opening. Also in attendance were Hickman family relatives and Berneice Odom, who had lived in the house as a child. "Mrs. Odom had given us several photographs that helped us immensely," says Gaebler. "They were from when she was a little girl and showed us what the house looked like, with her grandmother standing out front."

Today, the house is a museum and information center, open to the public and heavily used by the Boonslick and South Howard County historical societies. The restoration was funded through a Save America's Treasures Grant, a Community Development Block Grant through the town of Franklin, and private donations. "Everyone has just been so excited to see this happen," says Gaebler. "It's just a little house, but it means the world to so many people to see this preserved for future generations to understand how this area was settled." – *Lynne Lavelle*

WEB ONLY: For additional photographs of this project, go to www.period-homes.com/extras/Nov10Hickman.htm



The kitchen house to the east side of the house was re-created with the guidance of historical photographs and archaeological research carried out by volunteers from the University of Missouri's archaeology and art history departments; it features a cooking fireplace.



Beaux-Arts Beauty

Barnes Vanze Architects restores a 1931 estate overlooking the Potomac River.

PROJECT: MARWOOD, POTOMAC, MD

ARCHITECT: BARNES VANZE ARCHITECTS, INC., WASHINGTON, DC; ANTHONY S. BARNES, AIA, LEED AP, PARTNER IN CHARGE; WILLIAM WHEELER, AIA, PROJECT ARCHITECT

INTERIOR DESIGNER: DRYSDALE, INC., WASHINGTON, DC; MARY DOUGLAS DRYSDALE, PRINCIPAL IN CHARGE

LANDSCAPE ARCHITECT: DCA LANDSCAPE ARCHITECTS, WASHINGTON, DC

Modeled after the central core of Chateau de Malmaison, Napoleon's Empress Josephine's 18th-century abode just outside Paris, Marwood sits high on a bluff overlooking the Potomac River in Maryland. The Beaux-Arts estate was designed in 1931 for young newlyweds, who traveled extensively throughout Europe seeking artifacts and antiques to furnish their home while it was under construction. Unfortunately, the marriage dissolved shortly after the couple arrived home (the young husband is said to have perished from a broken heart just months after the breakup). The widow remarried and soon moved out and the house became a rental property.

Washington, DC, elite, such as the late ambassador Joseph Kennedy and Franklin Delano Roosevelt, rented the estate. It was then owned for a long period by Grady Gore and was often visited by his family, the late senator Albert Arnold Gore Sr., and his son, former Vice President Al Gore. Nevertheless the formal gardens were never realized and the house fell into disrepair. In the 1980s, all but 13½ acres of the 200-acre parcel was sold off and subdivided. The house changed hands and was lightly renovated at this time, but not finished. For years, the estate had sat all but vacant, an empty shell looming over the Potomac, neglected and unloved.

In 2007, a couple with a great appreciation for the historical building purchased the almost derelict property and hired Barnes Vanze Architects of Washington, DC, to restore it and update the interior for modern lifestyles. The clients looked past the neglect and saw the potential in the structure. "This was really the golden era of housing stock – from the 1920s to the early '30s is when some of the best houses were built," says lead architect Ankie Barnes, commenting on the construction, detailing and craftsmanship of Marwood. Barnes grew up in South Africa, where his passion for Classical architecture was inspired by two buildings – the Johannesburg Art Gallery and the Rand Regiments Memorial – designed by British architect Edwin Lutyens. He went on to study at Yale University and joined Hartman-Cox Architects in Washington, DC, in 1983, where he met Stephen Vanze. The two started their own firm in 1989, focusing on traditional architecture – predominately residential.

Although Marwood was an intriguing project, Barnes faced several hurdles before the design could be completed, including zoning and easement issues. The house was listed on both the Maryland Register and the

Marwood, a 28,000-sq.ft. Beaux-Arts mansion that was built in 1931 overlooking the Potomac River in Potomac, MD, was recently restored by Washington, DC-based Barnes Vanze Architects. *All photos: Hoachlander Davis Photography*



A new glass entry canopy mimics the Beaux-Arts style, provides shelter and focuses entry at the front door.

National Register of Historic Places, so any changes or additions made to the house or property would be heavily scrutinized. The previous owner had also placed an easement on the land on the river side of the house, so any changes to the landscape could not affect the protected area. "Because the grounds were never finished, it appeared as if the house was dropped on the site from the sky," says Barnes, noting that the exterior was spalling in places, much of the original interior detailing had been stripped away over the years and the floor plan was also problematic. "The way the house was set up [such as the original kitchen in the basement], it could not function without a large staff."

The goals were to restore the building's façade and interior, create a sense of arrival, introduce formal gardens and reorganize the floor plan for a modern family – the three full floors consist of 4,900 sq.ft. each. After a year of planning and design, the resurrection of Marwood began. Even in its decayed state, the house was majestic. "It has good detailing, a steel core and the craftsmanship of those elements that remain is impeccable," says Barnes. Many architects at the time Marwood was built went to Europe to study at L'Ecole des Beaux-Arts, learning the Neoclassical language predominant in that architecture, and applied their newfound knowledge to designs stateside. Several examples of Beaux-Arts architecture, a late form of Neoclassicism, can be found throughout Washington, DC, such as the National Gallery and the Folger Shakespeare Theatre, which is punctuated with an eclectic mix of Roman, Greek and Art Deco detailing, Barnes explains.

To create the sense of arrival the estate was lacking, Barnes wanted to design a new gate and gatehouse, which would offer a partial view of the mansion. While the traditional zoning laws did not allow for such a structure to be built in the front yard, Barnes was able to persuade the Board of Zoning Adjustment that this move would be an appropriate choice. "We then added a gravel motor court in front, which follows suit with authentic French mansion designs," says Barnes. The court conceals an attached underground 10-car garage. Barnes incorporated a new glass entry canopy, which offers shelter and focuses entry at the front door. The clay barrel-tile roof was replaced to match the original. On the river side, a terrace was added and flanked by two large glass-roofed garden pavilions. These rusticated structures offer a frame for the river views. "One pavilion is an outdoor kitchen with a built-in grill, and the other is an outdoor dining room with a fireplace," says Barnes. "We also redesigned the pool and pool house, which is now more in character with the main house."

Following the Secretary of the Interior's guidelines for historic preservation, Barnes had moldings created to replicate pieces of the



The front foyer leads to a river terrace at the rear of the house that overlooks the Potomac River.



The clients' taste for bold colors and contemporary art is exemplified by the family room, which took the place of an existing dining room.

Top: At the back of the house, a new terrace was created, along with pavilions that anchor Marwood to the site.

Middle: A new pool house and pool, which are sited perpendicular to the house, are surrounded by lush gardens.

original cast stone that had been lost over the years. Though sympathetic to the original detailing, they were not an exact match. And where piers were added to the motor court, masons introduced brick rather than stone, painting the brick the color of the house so one could barely tell the difference between the materials. "The guidelines were set up to protect the historic fabric of the building," says Barnes, explaining that clues need to be left for future generations to help determine what is original and what is not, and that the subtle difference in design or material will distinguish different time periods.

"The interiors were in miserable shape – white shag carpeting and drywall-covered sterile rooms," says Barnes. "We left the original dining and living rooms intact but essentially gutted the rest of the house." With little to no original detailing left and no interior plans to go by, Barnes relied on forensics to create appropriate detailing within the home. Working with Washington, DC-based interior designer Mary Douglas Drysdale, whose own background is steeped in the elements of Classical architecture, Barnes replicated existing paneling found in the living room for the dining room to create balance in these large spaces and anchor each end of the house. Other interior details include two sets of Doric columns in the entry hall – enhancing the symmetry of the house – and both plaster and wood moldings and casings in the Classical language. Barnes raised the original wrought-iron railing by enclosing the stair treads with a curved raised stringer. The original oak stair was resurfaced in marble, creating a sweeping elegant staircase to reinforce the original French detailing of the house. Barnes opened up the first-floor hall by re-detailing the original vestibule. He added a state-of-the-art kitchen on the first floor and a master suite on the second floor. Brought back from near ruin, this Beaux-Arts beauty is a successful example of thoughtful design, ingenuity and craftsmanship in reinterpreting the past for today. – *Nancy E. Berry*

Nancy E. Berry has written extensively about architecture and interior design for a variety of publications. She is also author of Architectural Trim: Adding Wainscoting, Mantels, Built-ins, Baseboards, Cornices, Castings and Columns to Your Home *(Rockport Publishers, 2007).*







At the entrance, where a new gate and gatehouse were added, the mansion can be partially glimpsed through the woods.

Modest Additions

A 1920s Tudor-style cottage in Atlanta is renovated by a local firm.

PROJECT: HARRIS-OAKLEY HOUSE, ATLANTA, GA

ARCHITECT: HARRISON DESIGN ASSOCIATES, ATLANTA, GA; GREGORY L. PALMER, AIA, PRINCIPAL; DEREK HOPKINS, ASSOCIATE AIA; KAREN FERGUSON, ASID, ASSOCIATE

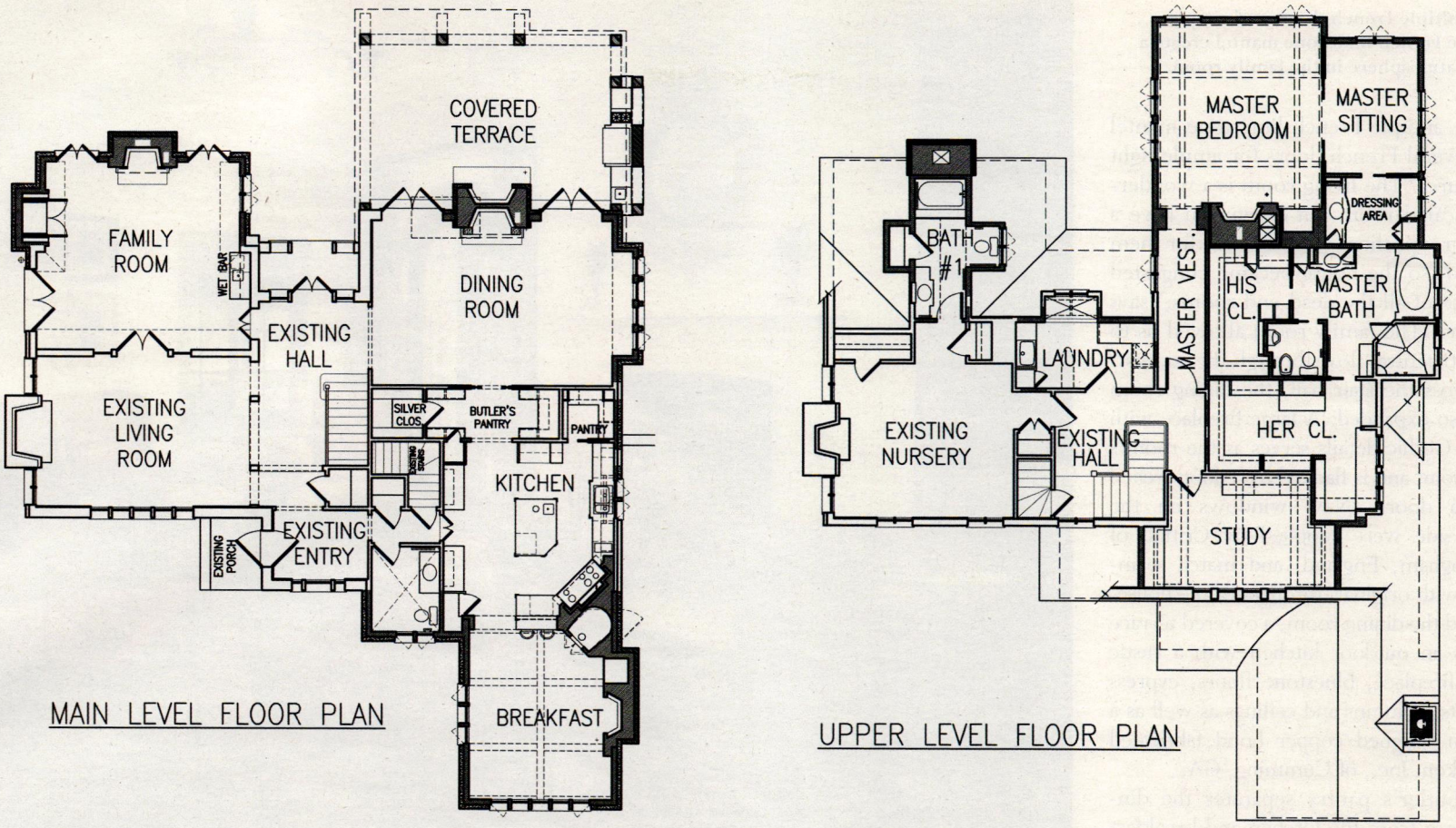
BUILDING CONTRACTOR: BILDON CONSTRUCTION & DEVELOPMENT, ATLANTA, GA

Peachtree Heights West, a neighborhood within the upscale district of Buckhead in Atlanta, GA, is home to a 1920s Tudor-style cottage designed by New York-based C.C. Wendehack and built for Joel Chandler Harris Jr. (son of well-known writer and folklorist Joel Chandler Harris). Wendehack's design was carried out by local firm Ivey and Crook, which designed much of the interior as well as a nearby carriage house on the property. In contrast to its large neighboring residences – an eclectic mix of various Revival styles as well as others with Mediterranean, European and American precedents – the modest cottage was built at just under 3,900 sq.ft.; details included textured stucco rendered over a masonry backing, a steep sloping gabled roof in slate and brick quoining that surrounds narrow casement windows. Throughout the interior, the walls and rolled corners were a unique three-coat plaster finish accompanied with white-oak trim and flooring.

In 2000, a family from Louisiana purchased the cottage and lived there for several months before determining what renovations were needed. With the exception of the kitchen, which had been updated by the previous owners, the interior remained true to its original design with many of the ornaments and finishes still intact. Nonetheless, the layout wasn't suited for a modern lifestyle and the house was too small for the family of four. The main level lacked a family room and formal powder room; the breakfast room was sectioned off from the kitchen; the dining room couldn't accommodate large gatherings; and on the upper level, the bedrooms were small and needed larger storage areas.

Shortly after determining their design goals, the owners approached Harrison Design Associates (HDA), of Atlanta, GA. They also enlisted the help of Rick Fierer and Bob Batterton of Bildon Construction (also based

Top: Harrison Design Associates of Atlanta, GA, designed the renovations and additions for this local 1920s Tudor-style cottage and nearby carriage house with the primary goal of maintaining the home's modest appearance. *All photos: courtesy of Harrison Design Associates*



The firm expanded the kitchen by relocating the breakfast area to a new addition on the front elevation; an existing covered porch was replaced with a family room and the dining room was widened by extending the south wall. The upper level includes a new bathroom and master suite. *Floor plans: courtesy of Harrison Design Associates*

in Atlanta), who shared their appreciation and respect of the home's traditional design. In addition to expanding the home, the family also required guest accommodations and a courtyard with outdoor living areas. However, regardless of the programmatic goals, it was crucial that the design plan preserve the cottage's original character and intimate atmosphere. "One of the first things the clients said was that contrary to government regulations on preservation, they wanted the additions and the renovations to be seamless so that as you walk through the house you don't have a sense of going from the old structure to the new," says Gregory L. Palmer, principal at HDA.

Accommodating all of the initial programmatic goals resulted in a floor plan that included an L-shaped addition, which housed guest accommodations and framed a courtyard; adjacent to the addition, the carriage house would enclose the space. "As we got into the design, the house became too large," says Palmer. "While it could accompany far more people in an elegant manner, the house lost some of its spirit. It was becoming a Tudor manor and that's not what the clients were about. We scaled back some of the upstairs bedrooms, the family room became smaller and the carriage house contained some of the guest facilities. This was a case of editing the program to what is essential for living in this house."

The family room addition replaced a covered porch at the rear elevation. It was extended with an intersecting gable to lead directly to the living room. The two rooms are separated with leaded glass doors and sidelites, the latter of which are monogrammed and original, to pay homage to the original owner. In contrast to the living room's formal details – heart-pine ceiling beams and a Gothic-style fireplace with a copper hood – the family room evokes a casual atmosphere with a vaulted ceiling, a



While the clients adored their charming cottage, they found the floor plan to be too small and inefficient for modern living.



Along with a family room addition at the rear, the programmatic goals also included an outdoor terrace and courtyard.

The multiple French doors and simple antique French limestone mantel create a casual atmosphere in the family room.



simple antique French limestone mantel and several French doors for ample light exposure. "The living room is a wonderfully scaled room but when you have a large group, there was nowhere for them to land, so the house became congested because of all the dead-end rooms," says Palmer. "The family room allowed us to have structural flow through the rooms."

Across the stair hall, the dining room was also expanded. A large fireplace with subtle Gothic details serves as the room's focal point and is flanked by Tudor-arched French doors. New windows on the south side were supplied by Crittall of Birmingham, England, and match seamlessly with originals throughout the house. Beyond the dining room, a covered terrace houses an outdoor kitchen with a rustic stone fireplace, bluestone floors, cypress cabinets, columns and ceilings as well as a custom-designed copper hood fabricated by Zirkon, Inc., of Cumming, GA.

A butler's pantry separates the dining room from the kitchen and breakfast areas. The existing kitchen was gutted for the breakfast room addition (its cabinetry and appliances were salvaged and installed in the guest facilities of the carriage house). The kitchen features a maple countertop island and custom designed cabinetry manufactured by Atlanta Custom Cabinetry.

The gable on the south side of the breakfast room, which was part of the existing front façade, was preserved to maintain the original form of the house. French-oak ceiling trusses mirroring those found on the existing gable façade reflect a sense of generational growth. Bricks extracted for the opening between the kitchen and breakfast room were salvaged to build a pizza oven and brick flooring latticed with white oak unites the two spaces.

On the upper level, the master bedroom was converted into a nursery with a new bathroom addition. The new master suite includes a sitting area, dressing room, additional closets and a master bath. A third bedroom was renovated as a study room paneled with heart pine and complementing ceiling beams. Upon completion, the house had gained an additional 2,100 sq.ft.

The nearby carriage house, formerly awkwardly located in the middle of the lot, was relocated to the southern edge of the property. "There had been an attempt to renovate the carriage house so the half timbering was concealed by cement boards with one-by-twos nailed on top. Going back to the original drawings this had very little semblance of what Ivey and Crook produced. There was a two-car garage and a small living area with a small loft-type guest space above so we took that exact footprint and modified it slightly," says Palmer.

After stripping the exterior materials, a pergola, period-friendly garage doors and dormers were installed on the front façade. The west elevation consists of granite covered with ivy to resemble a garden wall, and frames the courtyard space. Reclaimed slate was used on the roofs of the carriage house and additions to match the existing roof on the home.



A maple countertop was placed in front of an oven and range to obscure a direct view of the modern appliance upon entry to the kitchen; the stainless-steel hood liner above is concealed with brick and French oak.

"The major challenge here was being considerate of the house," says Palmer. "You have to be deferential to what came before you. As an architect it's not about your idea being the essence of the house but taking the essence as it exists and being respectful of what was done by another architect to deliver what is right for the house. If the previous architect was alive it would be something they would be comfortable with. I can always hope that future architects will accord my work with the same respect." – *Annabel Hsin*

WEB ONLY: For additional photographs of this project, go to www.period-homes.com/extras/Nov10Oakley.htm



Okie Inspired

A Pennsylvania firm pays homage to a Colonial Revival master in the renovation of a ca. 1800 farmhouse.

PROJECT: RESIDENCE, CHADDS FORD, PA

ARCHITECT: PETER ZIMMERMAN ARCHITECTS, BERWYN, PA; PETER H. ZIMMERMAN, AIA, PRINCIPAL IN CHARGE; MARKI BRIGGS, AIA, PROJECT ARCHITECT

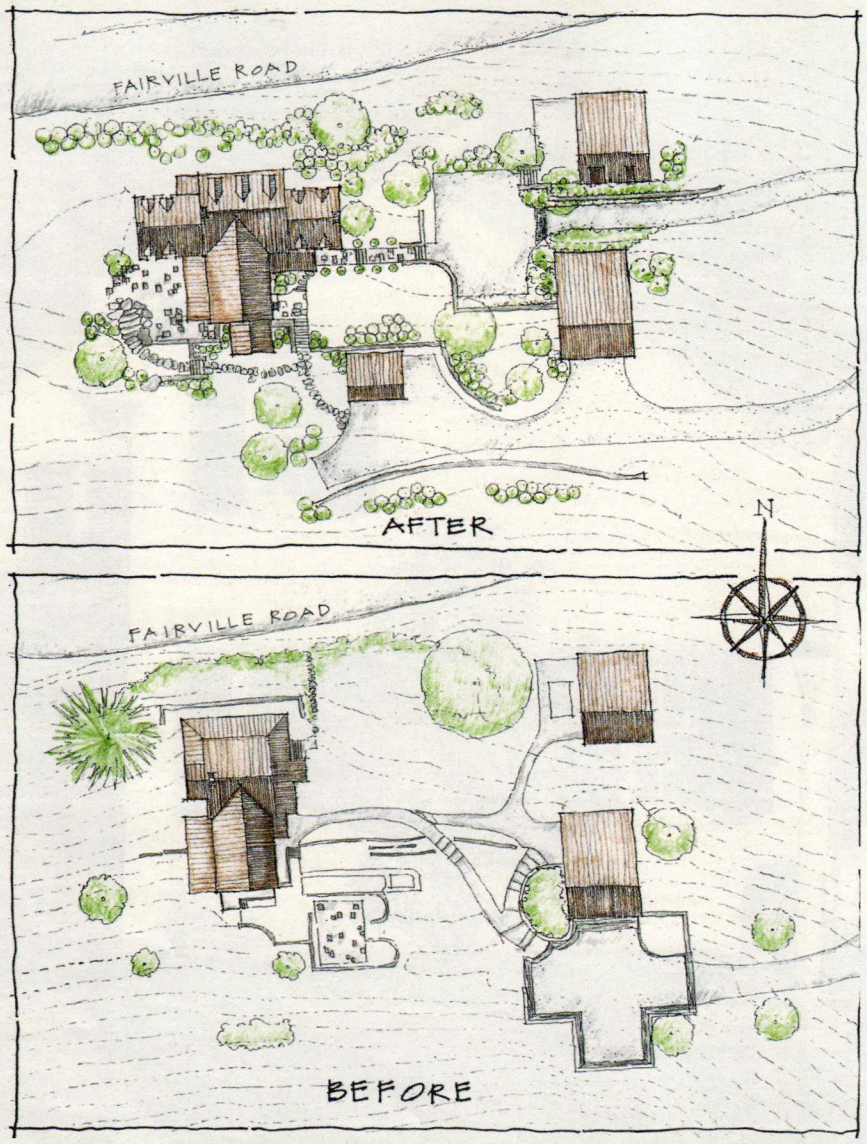
LANDSCAPE ARCHITECT: JONATHAN ALDERSON LANDSCAPE ARCHITECTS, INC., WAYNE, PA

"The old buildings existing today are beautifully proportioned, even the simplest woodshed or spring house or bake oven having a charm of its own," wrote early-20th-century architect R. Brognard Okie for the introduction of Eleanor Raymond's 1930s book *Early Domestic Architecture of Pennsylvania*. Okie – the utmost proponent of Colonial Revival architecture of his time – traversed the Brandywine Valley studying, measuring and documenting the area's early stone houses to re-create new dwellings similar to the original prototypes. So it comes as no surprise that Pennsylvania architect Peter Zimmerman takes cues from Okie when designing traditional houses for his clients. And like Okie, when Zimmerman renovates an historical home, he carefully considers each change so that it not only reflects the old structure but also celebrates and enhances that original form.

Zimmerman took this thoughtful approach when renovating and expanding a ca. 1800 farmhouse in historic Chadds Ford for a family of five who wanted to maintain the authenticity of the historical structure. "The existing house was a simple fieldstone building that had been parged and then whitewashed," says Zimmerman. Although the property was idyllic, sitting on more than 20 acres of bucolic fields and forest, the existing house didn't offer the room or desired layout the homeowners needed for themselves and their three children.

Like many old houses, the antique farmhouse sat very close to the road and lacked a formal entrance. "The house site also posed a challenge because it slopes up steeply from the road," say Zimmerman. And because of the house's location in an historic district, Zimmerman needed to acquire special zoning variances to enlarge the original structure. Another design restriction was that any new addition could not extend north (toward the road) beyond the original footprint. With the wish list satisfied and logistical obstacles overcome, Zimmerman – working with project architect Marki Briggs – set to design complementary additions, reorient the entry, create outdoor living spaces and car courts, as well as update all existing outbuildings.

Top: Located in Chadds Ford, PA, this ca. 1800 farmhouse was recently renovated and expanded by Berwyn, PA-based Peter Zimmerman Architects. On the exterior of the additions, new stucco over concrete block matches the texture of the stucco over stone of the original structure. *All photos: courtesy of Peter Zimmerman Architects*



Before the renovation, the driveway terminated behind the existing stone barn and the original three structures were connected by a series of walkways; post-renovation, the new formal driveway creates an entrance courtyard between the four structures. *Site plan: courtesy of Peter Zimmerman Architects*



The east façade of the structure included a wraparound porch that was removed in the renovation.

Reconfiguring the main structure posed the greatest challenge for Zimmerman because of the amount of extra square footage required to fulfill the design program – which would include a new family room, living room, laundry, mudroom and breakfast room, as well as bedrooms and baths. Zimmerman first transformed an existing equipment shed into a guesthouse where the family could live while the house was being renovated. From the main house, Zimmerman removed a poorly constructed wraparound farmhouse porch and an ill-conceived 1960s rear addition. To increase the living space while still maintaining proper scale and proportion, the original central stone massing was expanded from three bays to four, creating the necessary scale to handle two secondary additions. "It's important for the scale and massing to break down additions into smaller volumes," says Zimmerman, "so they don't overwhelm the original structure." Zimmerman also incorporated three dormers into the old structure's attic, establishing the original structure as the primary massing. The dormer additions not only create a hierarchy in the overall design, but also provide much needed space for a guest room and bath to the third floor. The homeowners wanted to embrace the whitewashed look in the new construction, so the fourth bay was created using concrete block and stucco veneer, which was applied by hand to give the exterior façade a textured-stone look.

Off the four-bay structure Zimmerman added two two-story additions – one for a formal living room and one for a family room – both with bedrooms on the second floors. Through these additions, the house took on the shape of a T, with the secondary additions flanking the primary structure to the east and west. Zimmerman introduced beaded cedar clapboard as siding for the secondary structures – paying special homage to Okie, who often applied clapboard in his Colonial Revival designs. "We also found evidence that the house once had shutters so we incorporated them into the design," he says.

Zimmerman also wanted to create better light and flow in the house through the renovations. "Adding these elements to old structures can be tricky," says Zimmerman. He overcame this challenge by creating three one-story glazed porches – including a breakfast room off the kitchen, a sitting room off the family room and a vestibule





Above and right: A one-and-a-half-story addition was constructed on the original west-facing façade (above), and a new, light-filled family dining area is housed under the shed porch.



Seen from the family dining room, the kitchen is visually connected to the hallway beyond and the courtyard by a large interior window. The central island is brown English oak and the cabinets are topped with honed Carrera marble.

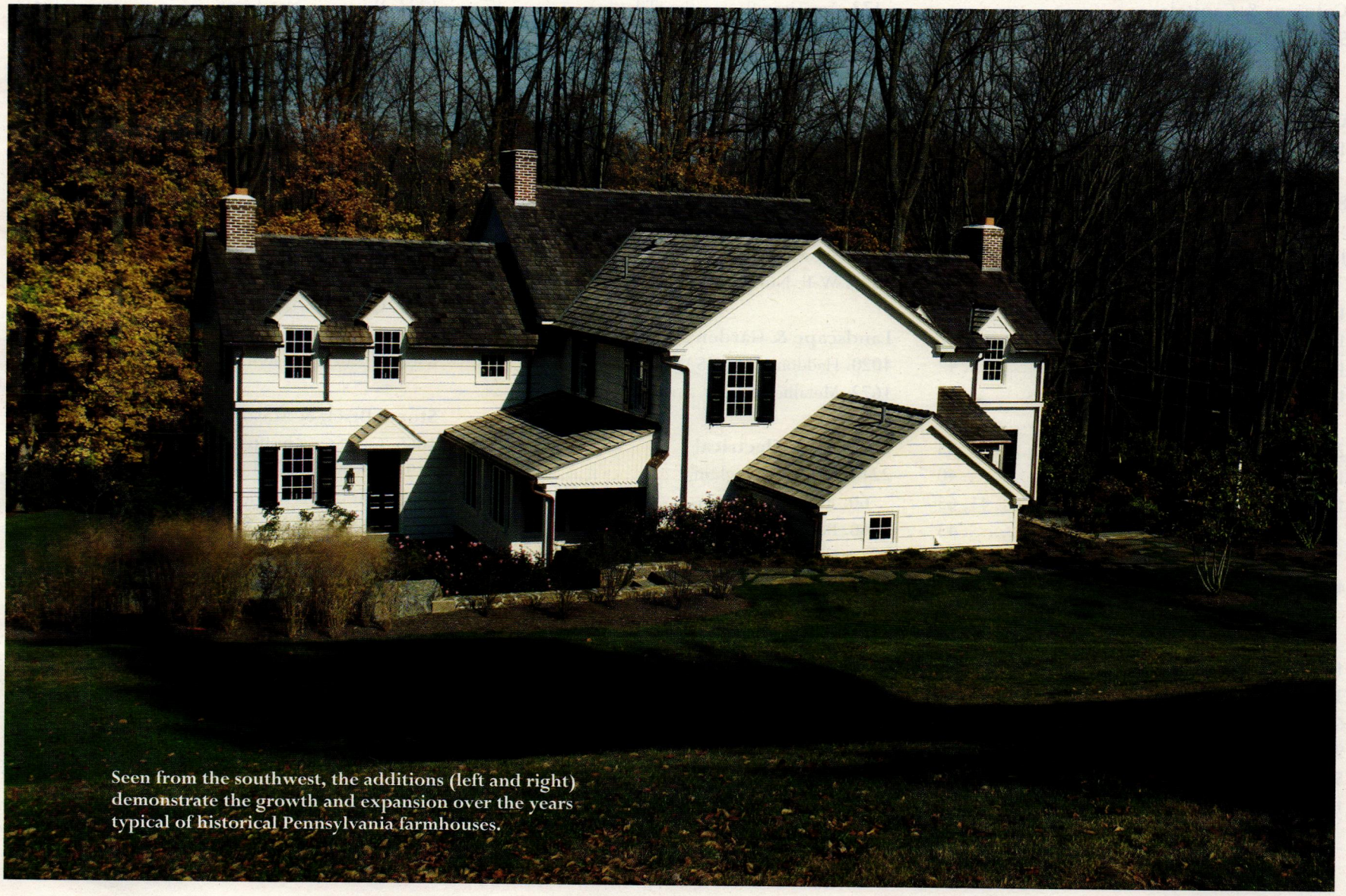
off the formal living room – joining the older portions with the new additions. These secondary circulation routes both create flow in the home and flood the interiors with natural light. The kitchen's internal wall is a row of interior windows, which again allows light to enter the space from the hall beyond.

During the renovation process, Zimmerman and general contractor Jack Young had to take the structure down to the stone and re-create many elements, such as window and door trim and a staircase. They incorporated salvaged flooring and early-19th-century doors to the house to add a layer of patina. The doors were scraped of years of paint and reconditioned, adding depth and character. Zimmerman also introduced hand-wrought hardware to the doors and shutters and found antique Philadelphia mantels with gray and white King of Prussia marble surrounds to introduce formal spaces. "That marble is no longer quarried but adds a wonderful patina to the mantelpiece," he says. Antique brick laid in a herringbone pattern became the flooring of the breakfast room addition. At thresholds, Zimmerman added stone slabs to further the illusion that this was a "later" addition. He also left transoms between transitional spaces to give the notion that these additions were created at a much earlier date.

Creating outdoor living spaces as well as a formal entrance to the house were key components to the overall design. Zimmerman worked with landscape designer Jonathan Alderson to re-create outdoor spaces. The original driveway was rerouted to pass the stone barn and guest house; it now terminates at a car court leading to a new formal entry porch located on the east side of the house. A secondary drive passes above and behind the stone barn leading to a new garage, and a stone pathway leads back to the house. Outdoor living spaces were carved into the terrain and local stone was quarried to create walls that define these outdoor spaces.

The renovations and additions blend into the context of this historic town; one can imagine R. Brognard Okie approving of Zimmerman's design. – *By Nancy E. Berry*

Nancy E. Berry has written extensively about architecture and interior design for a variety of publications. She is also author of Architectural Trim: Adding Wainscoting, Mantels, Built-ins, Baseboards, Cornices, Castings and Columns to Your Home *(Rockport Publishers, 2007).*

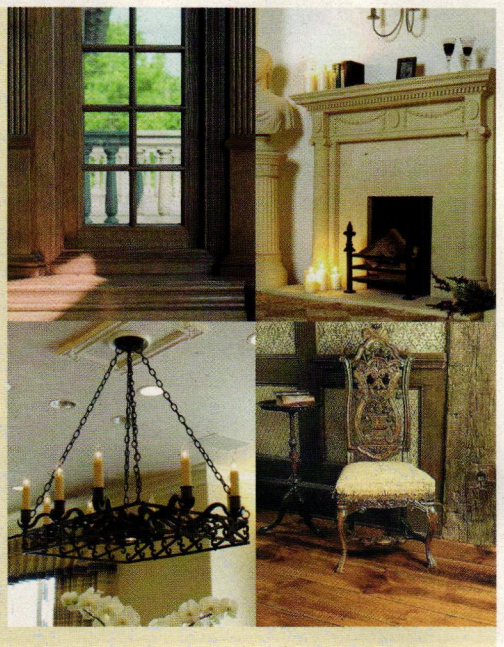


Seen from the southwest, the additions (left and right) demonstrate the growth and expansion over the years typical of historical Pennsylvania farmhouses.

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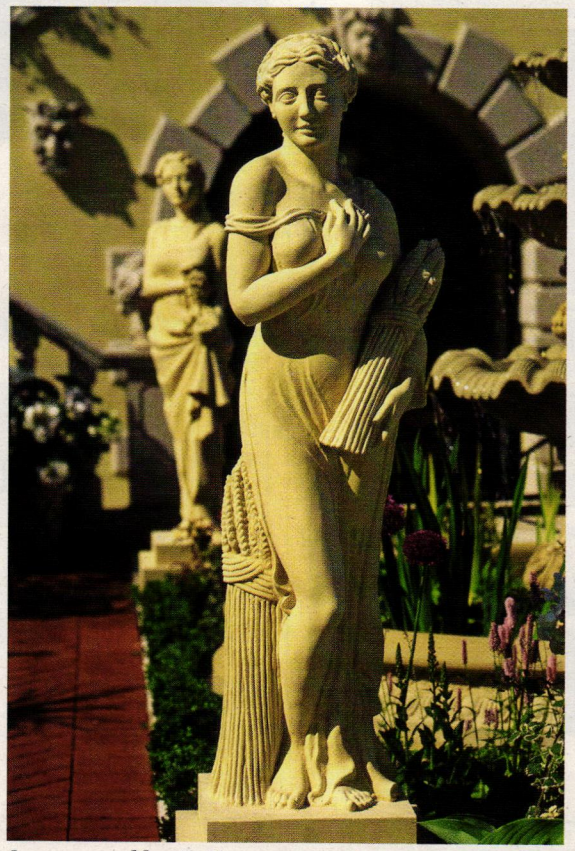
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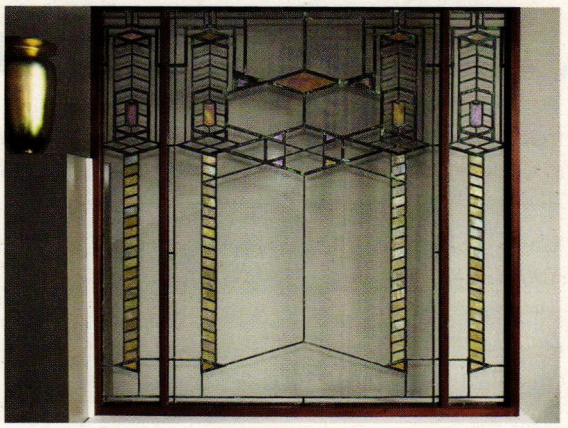
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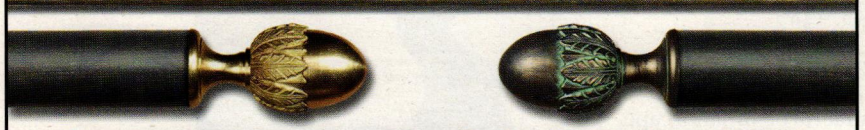


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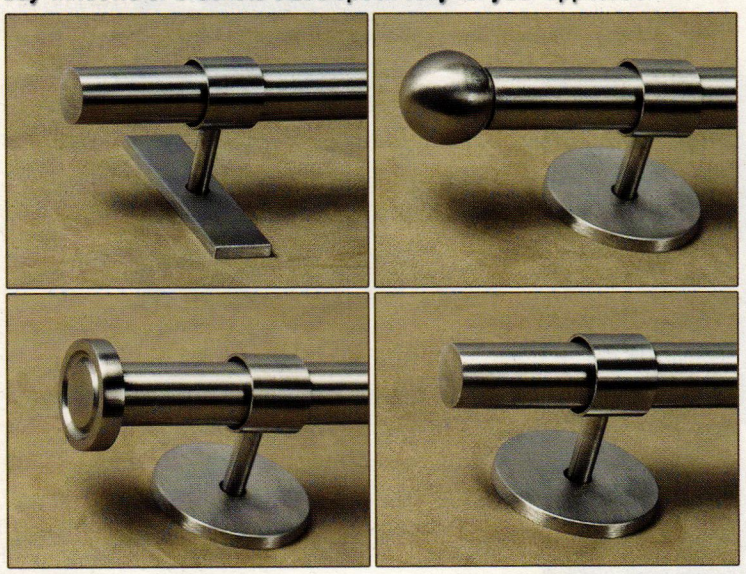
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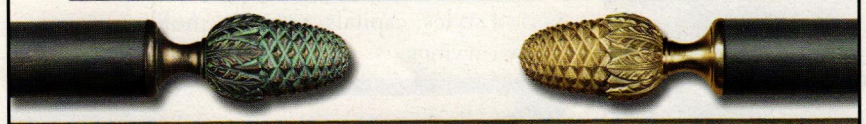
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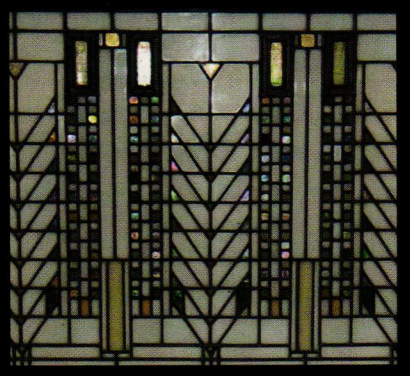




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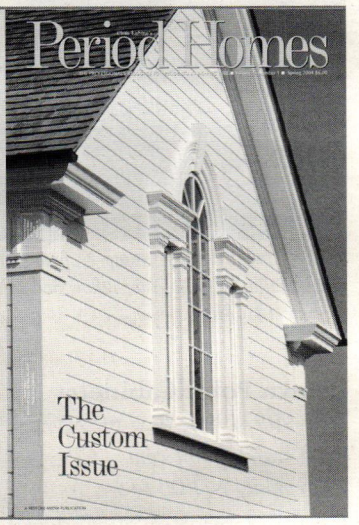
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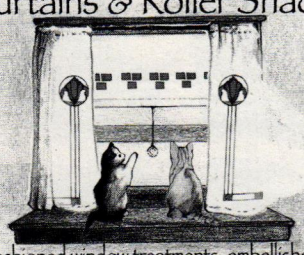
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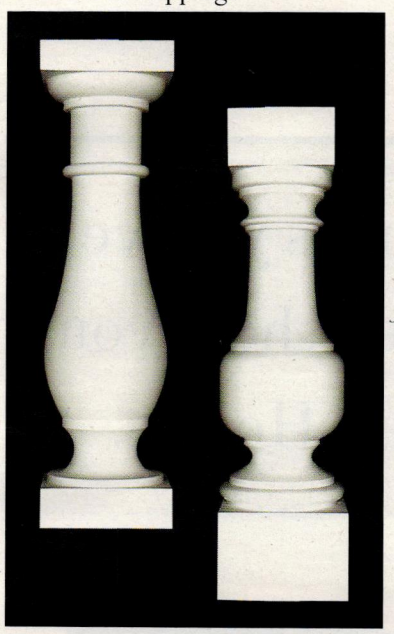
Columns & Capitals

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1.800.COLUMNS

800-265-8667; Fax: 910-763-3191
www.columns.com
Wilmington, NC 28401

Catalog distributor of architectural products: Chadsworth Columns, Hartmann-Sanders Authentic Architectural Columns, PolyStone Columns, PolyStone Balustrade Series & classic pergolas; shutters & millwork; job-site delivery & worldwide shipping.



Lightweight polyurethane balusters from 1.800.COLUMNS are resistant to weather, rot and insects.

Architectural Products by Outwater, LLC

800-835-4400; Fax: 800-835-4403
www.outwater.com
Bogota, NJ 07603

Manufacturer of 65,000+ decorative building products: architectural moldings & millwork, columns & capitals, wrought-iron components, mantels, balustrading, door & shutter hardware, lighting, flooring, ceiling tile, furniture & cabinet components, carvings, arbors & more.

Click on No. 5008



Architectural Products by Outwater supplied these structural fiberglass columns and capitals.

Goodwin Associates

585-248-3320; Fax: 585-387-0153
www.goodwinassociates.com
Rochester, NY 14618

Supplier of interior & exterior architectural building products: columns, capitals, balustrade systems, moldings, domes, medallions, metal ceilings & more; polyurethane, wood & fiberglass; stock & custom.

Click on No. 806

Haddonstone (USA), Ltd.

719-948-4554; Fax: 719-948-4285
www.haddonstone.com
Pueblo, CO 81001

U.S.- & British-based manufacturer of landscape ornament & architectural cast stonework: mantels, fountains, gazebos, planters, balustrades, sculpture, columns, capitals, porticos, cornices, weathervanes, molding, trim, molded panels & more; custom components.

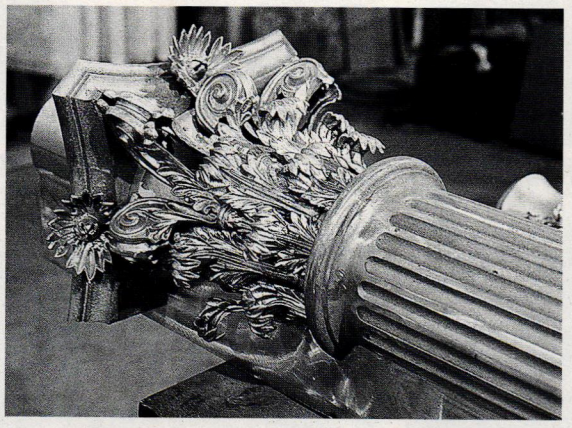
Click on No. 4020

Historical Arts & Casting, Inc.

800-225-1414; Fax: 801-280-2493
www.historicalarts.com
West Jordan, UT 84081

Designer & custom fabricator of ornamental metalwork: benches, columns, balustrades, lighting, gazebos, fencing, grilles, doors, windows, skylights, finials & more; cast iron, bronze, aluminum & wrought iron/steel; many styles; restoration services.

Click on No. 1210



Historical Arts & Casting designed and fabricated the Corinthian capital for this fluted column.

Limestone Concept, Inc.

310-278-9829; Fax: 310-278-9651
www.limestoneconcept.com
Gardena, CA 90249

Custom fabricator & distributor of hand-carved elements: fountains, columns, balustrades, urns, benches, pavers & statuary; antique mantels; French limestone slabs & tile; antique terra cotta, flooring & quarry tile.



These interior limestone columns were hand carved by the artisans at Limestone Concept.

Pietra del Mar, Inc.

949-675-0600; Fax: 949-675-0601
www.pietradelmar-ca.com
Newport Beach, CA 92663

Fabricator of hand-carved stone elements: mantels, columns, capitals, balustrades, niches, fountains & garden elements.



This intricate capital was hand carved by Pietra del Mar.

Superior Moulding, Inc.
800-473-1415; Fax: 818-376-1314
www.superiormoulding.com
Van Nuys, CA 91411
Supplier of standard & custom moldings & more: embossed, sculpted & polyfoam moldings; columns, capitals, ceiling medallions, niches, domes, corbels, windows, doors, stair parts, hardwood flooring & more.



CLICK ON NO. 806

Vintage Woodworks
903-356-2158; Fax: 903-356-3023
www.vintagewoodworks.com
Quinlan, TX 75474
Supplier of Victorian millwork: western red cedar shingles, porch parts, columns, turned & sawn balusters, railings, brackets, gazebos, cornices, corbels, spandrels, mantels, storm & screen doors & more.
Click on No. 1061

Wilbur, Frederick - Woodcarver
434-263-4827; No Fax
www.frederickwilbur-woodcarver.com
Lovingston, VA 22949
Manufacturer of traditional decorative interior & exterior carvings: furniture, mantels, moldings, brackets, friezes, capitals, rosettes & heraldry; original designs & historically accurate reproductions.


This capital was carved in basswood by Frederick Wilbur - Woodcarver.

When contacting companies you've seen in the issue, please tell them you saw their listing in Period Homes.



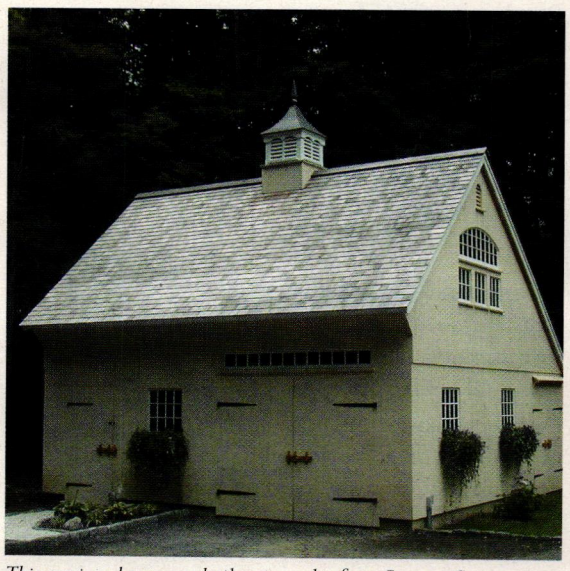
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561-805-9995; Fax: 561-805-5730
www.authenticprovence.com
West Palm Beach, FL 33401
Importer of authentic French & Italian garden antiques: hand-sculpted fountains in French limestone & Italian marble, mantels, statuary, reliefs, sundials, urns, tables & benches; terra-cotta, lead & zinc planters & more; pavilions.

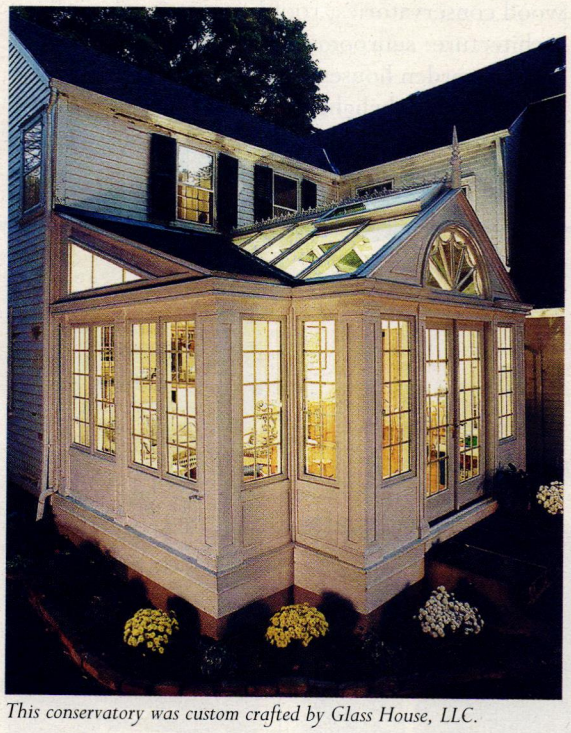
Connor Homes
802-382-9082; Fax: 802-382-9084
www.connorbuilding.com
Middlebury, VT 05753
Designer & manufacturer of mill-built architecture for classic American homes: Colonial, Federal, Georgian, Greek Revival, Shingle, Bungalow & Colonial Revival styles; interiors included; barns & outbuildings; nationwide shipping.



This carriage house was built using a kit from Country Carpenters.

Country Carpenters, Inc.
860-228-2276; Fax: 860-228-5106
www.countrycarpenters.com
Hebron, CT 06248
Manufacturer of New England-style post-&-beam carriage houses, garden houses, sheds & country barns: pre-cut & -engineered for assembly by either the firm or a professional carpenter.
Click on No. 246

Glass House, LLC
800-222-3065; Fax: 860-974-1173
www.glasshouseusa.com
Pomfret Center, CT 06259
Fabricator of traditional conservatories, greenhouses, sunrooms, pool enclosures, roof lanterns, specialty skylights & glass roof systems: mahogany or aluminum frame & copper; custom fabrication.
Click on No. 1870



This conservatory was custom crafted by Glass House, LLC.

Haddonstone (USA), Ltd.
719-948-4554; Fax: 719-948-4285
www.haddonstone.com
Pueblo, CO 81001
U.S.- & British-based manufacturer of landscape ornament & architectural cast stonework: mantels, fountains, gazebos, planters, balustrades, sculpture, columns, capitals, porticos, cornices, weathervanes, molding, trim, molded panels & more; custom components.
Click on No. 4020



The Venetian Folly L9400 from Haddonstone includes Tuscan columns, a pedimented arch, quoins and balustrading.

Historical Arts & Casting, Inc.
800-225-1414; Fax: 801-280-2493
www.historicalarts.com
West Jordan, UT 84081
Designer & custom fabricator of ornamental metalwork: benches, columns, balustrades, lighting, gazebos, fencing, grilles, doors, windows, skylights, finials & more; cast iron, bronze, aluminum & wrought iron/steel; many styles; restoration services.
Click on No. 1210



CLICK ON NO. 1870

Renaissance Conservatories

800-882-4657; Fax: 717-661-7727
www.renaissanceconservatories.com
Leola, PA 17540

Custom fabricator & installer of traditional conservatories, sunrooms, greenhouses, skylights, roof lanterns, garden houses, pool enclosures & garden windows: handcrafted mahogany & cedar components.

Click on No. 378



This mahogany conservatory was designed and built by Renaissance Conservatories.

Solar Innovations, Inc.

800-618-0669; Fax: 800-618-0743
www.solarinnovations.com
Pine Grove, PA 17963

Designer, fabricator & installer of aluminum & wood glazed structures: skylights, sunrooms, greenhouses, conservatories & pool & spa enclosures; folding, tilting, sliding & stacking doors, walls, windows & screens; walkways, canopies, gutters, finials & more; HIC #: PA051151.



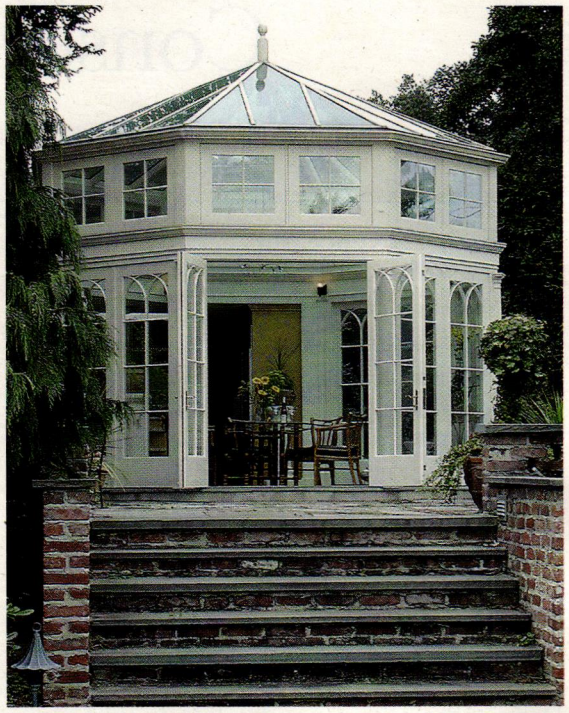
This reproduction greenhouse in Bristol, RI, was built by Solar Innovations, working with Heritage Greenhouse Builders; it is 50 ft. 4 in. long by 24 ft. wide, and 11 ft. tall.

Tanglewood Conservatories

410-479-4700; Fax: 410-479-4797
www.tanglewoodconservatories.com
Denton, MD 21629

Designer, manufacturer & installer of traditional wood conservatories, roof lanterns & other glass architecture: sunrooms, pool enclosures, greenhouses, garden houses, follies, gazebos & pavilions; cupolas, skylights, cresting & finials.

Click on No. 8270



Built by Tanglewood Conservatories, this glass house features woodwork on the interior and maintenance-free aluminum cladding on the exterior.

Vintage Woodworks

903-356-2158; Fax: 903-356-3023
www.vintagewoodworks.com
Quinlan, TX 75474

Supplier of Victorian millwork: western red cedar shingles, porch parts, columns, turned & sawn balusters, railings, brackets, gazebos, cornices, corbels, spandrels, mantels, storm & screen doors & more.

Click on No. 1061

Wiemann Metalcraft

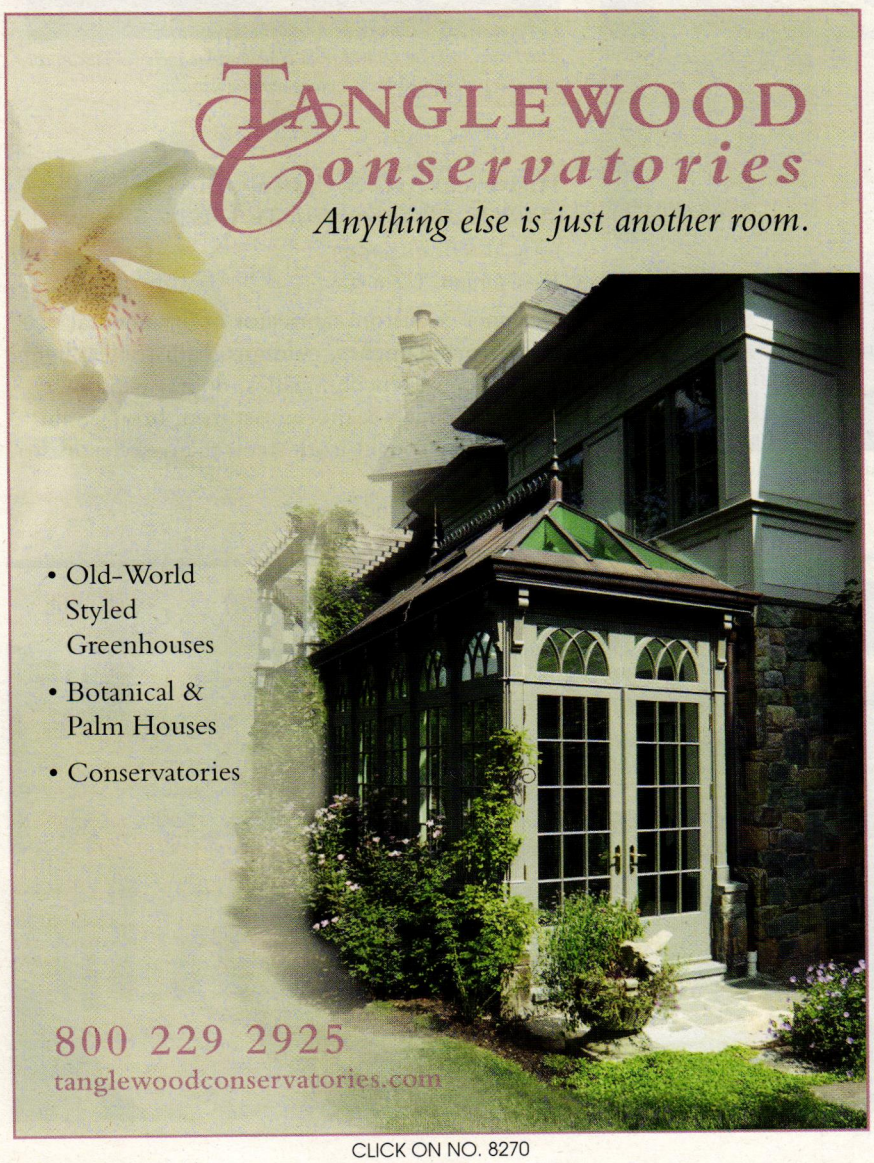
918-592-1700; Fax: 918-592-2385
www.wmcraft.com
Tulsa, OK 74107

Designer, fabricator, finisher & installer of custom ornamental metalwork: railings, fencing, gates, columns, balustrades, lighting, grilles, doors, balconies & more; all cast & wrought metal alloys, finishes & architectural styles; since 1940.

Click on No. 1223



Wiemann Metalcraft fabricated this gazebo, fence and trellis in cast and wrought iron.

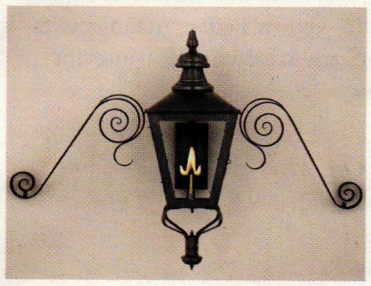


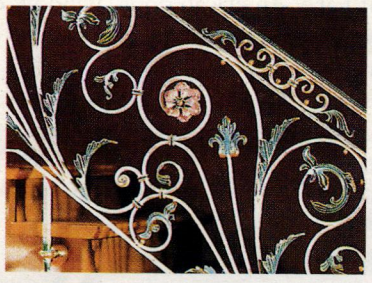
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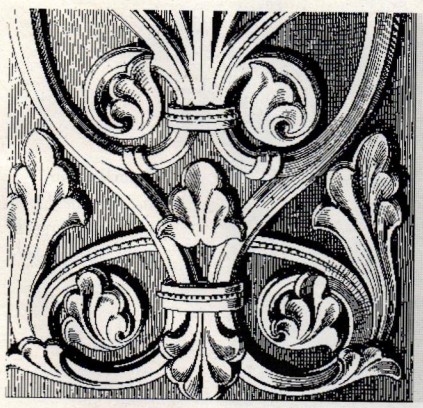
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www.RenaissanceConservatories.com

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Doors, Windows, Shutters & Hardware

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Allied Window, Inc.

800-445-5411; Fax: 513-559-1883
www.alliedwindow.com
Cincinnati, OH 45241

Manufacturer of "invisible" interior/exterior aluminum storm windows: all custom shapes & colors; screens; magnetic, sliding, lift-out & mechanical fastenings; UV-resistant, low-E, tempered, acrylic & lexan glazing.

Click on No. 690



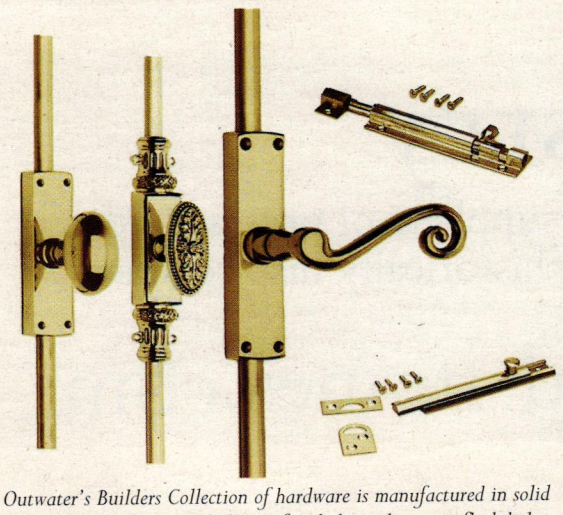
Allied Window's HOL-B Historic-One-Lite exterior storm windows were installed on the 4th and Plum apartment building in Cincinnati, OH.

Architectural Products by Outwater, LLC

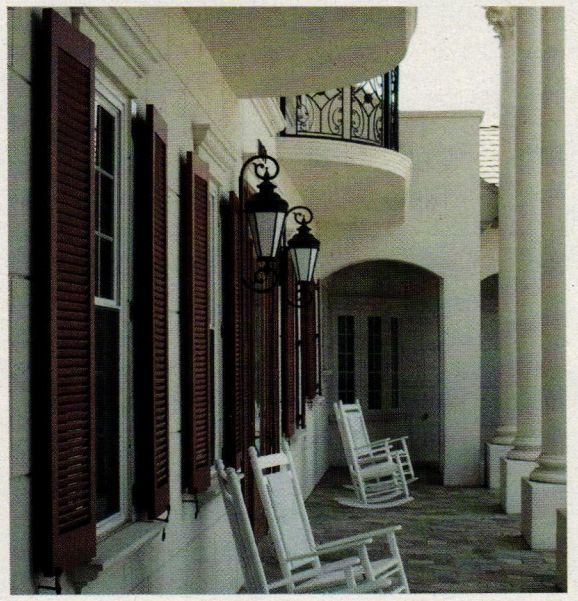
800-835-4400; Fax: 800-835-4403
www.outwater.com
Bogota, NJ 07603

Manufacturer of 65,000+ decorative building products: architectural moldings & millwork, columns & capitals, wrought-iron components, mantels, balustrading, door & shutter hardware, lighting, flooring, ceiling tile, furniture & cabinet components, carvings, arbors & more.

Click on No. 5008



Outwater's Builders Collection of hardware is manufactured in solid brass and includes barrel bolts, surface bolts and mortise-flush bolts.



These Louvered Colonial shutters from Atlantic Premium Shutters are paired with historically accurate hardware.

Atlantic Premium Shutters

866-288-2726; Fax: 800-709-9109
www.atlanticpremiumshutters.com
Wixom, MI 48393

Manufacturer of custom exterior shutters: solid-panel & fixed-slat; lifetime structural warranty & 15-year finish warranty; restoration grade; handcrafted.

Click on No. 1534

Climate Seal

952-448-5300; Fax: 952-448-2613
www.climateseal.com
Chaska, MN 55318

Manufacturer of storm windows: interior, magnetic; Thermal, Acoustic, Preservation & Pro series; installs in existing window cavity.

Click on No. 1685

Custom Shutter Company

800-470-0685; Fax: 251-545-4120
www.customshuttercompany.com
Fairhope, AL 36532

Supplier of exterior fiberglass & composite shutters & stainless-steel shutter hardware: decay resistant & historically inspired; unlimited custom options & style selection; advanced finishing process; lifetime finish & unlimited color selection.

Click on No. 1536



Custom Shutter Company manufactured these shutters in red cedar.

Dynamic Architectural Windows & Doors, Inc.

604-864-8200; Fax: 604-864-6072
www.dynamicwindows.com
Abbotsford, BC, Canada V2T 6W3

Manufacturer of custom windows & doors: double-hung & casement windows & stile & rail doors for luxury residential & historical replacement; Douglas fir, yellow cedar, mahogany & teak for exterior; any hardwood for interior.

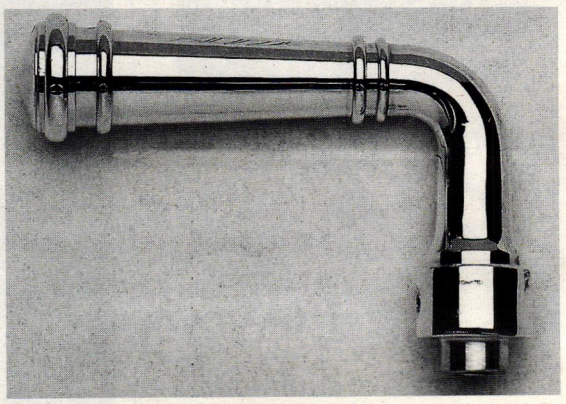
Click on No. 1688

E.R. Butler & Co.

212-925-3565; Fax: 212-925-3305
www.erbutler.com
New York, NY 10012

Manufacturer of Early American door, window & furniture hardware: 19th-century shell-shanked crystal, porcelain & wood trimmings; brass, bronze, nickel-silver & wrought iron; custom-plated & -patinated finishes; restoration work.

Click on No. 2260



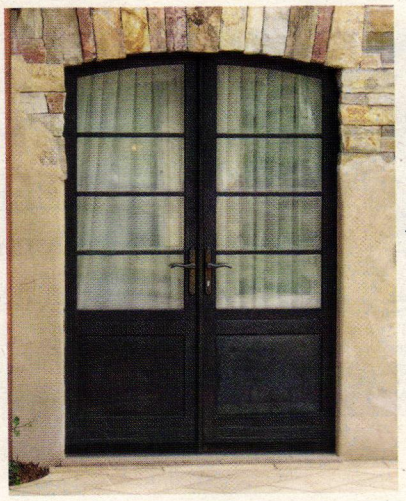
E.R. Butler manufactures Early American furniture, window and door hardware, such as this brass handle.

Grabill Windows & Doors

810-798-2817; Fax: 810-798-2809
www.grabillwindow.com
Almont, MI 48003

Custom manufacturer of all-wood, bronze- or aluminum-clad windows & doors: casements, tilt-turn, European in-swing & historically accurate double-hung windows; lift-slide, pivot & bi-fold doors; Grabill Green sustainability initiatives.

Click on No. 1910



Grabill manufactured these arched-top French doors with leaded-glass lites.

James Merrell Architects - 2010 Palladio Award Winner
Residential Project - Restoration & Renovation

REILLY
WINDOWS & DOORS

www.reillywd.com

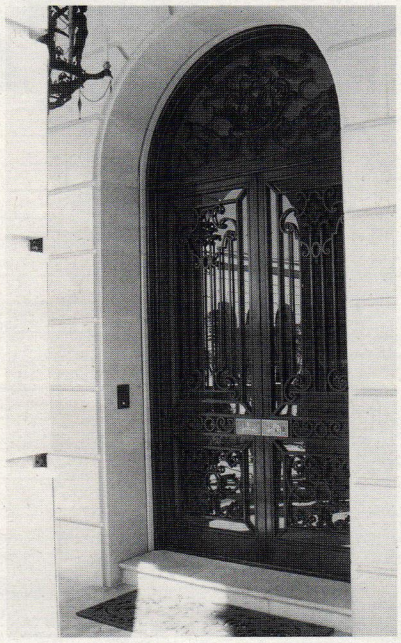
CLICK ON NO. 9210

Hamilton Sinkler
212-760-3377; No fax
www.hamiltonsinkler.com
New York, NY 10016

Manufacturer of decorative registers & vents, door & window hardware, cabinet hardware & other accessories: brass, bronze & nickel; custom work.
Click on No. 1618

Historical Arts & Casting, Inc.
800-225-1414; Fax: 801-280-2493
www.historicalarts.com
West Jordan, UT 84081

Designer & custom fabricator of ornamental metalwork: benches, columns, balustrades, lighting, gazebos, fencing, grilles, doors, windows, skylights, finials & more; cast iron, bronze, aluminum & wrought iron/steel; many styles; restoration services.
Click on No. 1210



This 11-ft. custom bronze door was manufactured by Historical Arts & Casting with a patina formulated to age gracefully in any climate.

House of Antique Hardware
888-223-2545; Fax: 503-233-1312
www.hoah.us
Portland, OR 97232

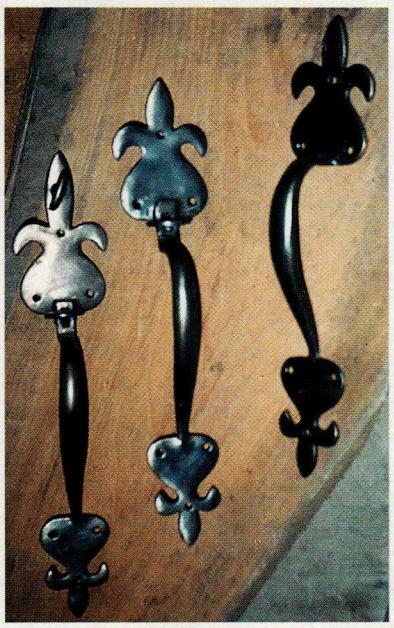
Supplier of door, window, cabinet, furniture, electrical & bath hardware: original antique & vintage reproductions; Federal, Victorian & Arts & Crafts styles; hardware specialists available to assist with renovation projects.
Click on No. 339



This traditional door set and steeple-tip door hinge are available from House of Antique Hardware in nine finishes.

Innerglass Window Systems
800-743-6207; Fax: 860-651-4789
www.stormwindows.com
Simsbury, CT 06070

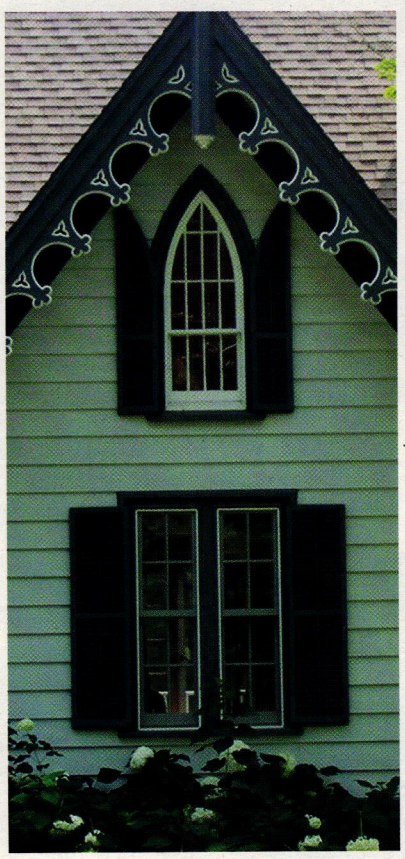
Manufacturer of custom glass interior storm windows for energy conservation & soundproofing: maintains the integrity of historic windows; conforms to opening; do-it-yourself installation.
Click on No. 909



These cast-brass fleur-de-lis thumb-latch sets from Kayne & Son have an antique finish.

Kayne & Son Custom Hardware
828-667-8868; Fax: 828-665-8303
www.customforgedhardware.com
Candler, NC 28715

Custom fabricator of door, barn, garage, gate, furniture, cabinet, shutter & window hardware: hand-forged steel, copper & bronze or cast bronze; repair, restoration & reproduction work; fireplace equipment; catalog $5.
Call for more information.



These custom shutters are available from Kingsland Architectural Millwork.

Kingsland Architectural Millwork - Doors
860-542-6981; Fax: 860-542-1752
www.kingslandcompany.us
Norfolk, CT 06058

Manufacturer of custom-designed entryways: doors, jambs & thresholds in Honduras mahogany; single & insulated glass, true-divided lites, leaded-glass sidelites & transoms; screen & storm doors & panel-screen porch enclosures.
Click on No. 4573 for doors; 4574 for screen doors

Marvin Windows and Doors
888-537-7828; Fax: 651-452-3074
www.marvin.com
Warroad, MN 56763

Manufacturer of all-wood & clad-wood windows & doors: round top, oval, casement & double hung; custom shapes & historic window replication; dual durometer, bulb & leaf weather stripping; storm windows; numerous design choices & glazing options.
Click on No. 1611



The wood Magnum Double-Hung window from Marvin Windows and Doors is designed for large openings and places where an abundance of light is desired.

Parrett Windows & Doors
800-541-9527; Fax: 877-238-2452
www.parrettwindows.com
Dorchester, WI 54425

Manufacturer of custom wood & aluminum-clad windows: any geometric shape, numerous wood species & complete finishing capabilities; historical replications; custom wood doors in numerous species with complete finishing options; screen doors, casings & moldings.
Click on No. 3003

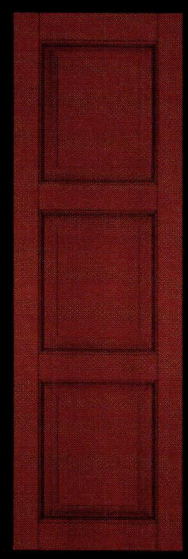


Parrett Windows & Doors offers a variety of historical wood windows.



Atlantic
Premium Shutters®

custom color program
fiberglass composite
lifetime material warranty



We innovate for a living. That's why each Atlantic Premium Shutter is handcrafted using modern materials with old world craftsmanship to deliver the authentic beauty and performance you can rely on when specifying shutters. Atlantic Premium Shutters provides the most comprehensive line of operable composite shutters available today for discerning architects and custom builders. We innovate for a living and manufacture products that will remain beautiful for years to come. Innovate today.

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www.theTapcoGroup.com

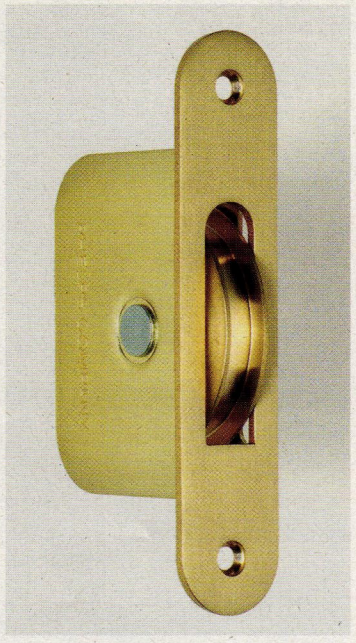
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EGRESS SYSTEMS :: TRIM :: STONE VENEER

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Phelps Co.
802-257-4314; Fax: 802-258-2270
www.phelpscompany.com
Brattleboro, VT 05301

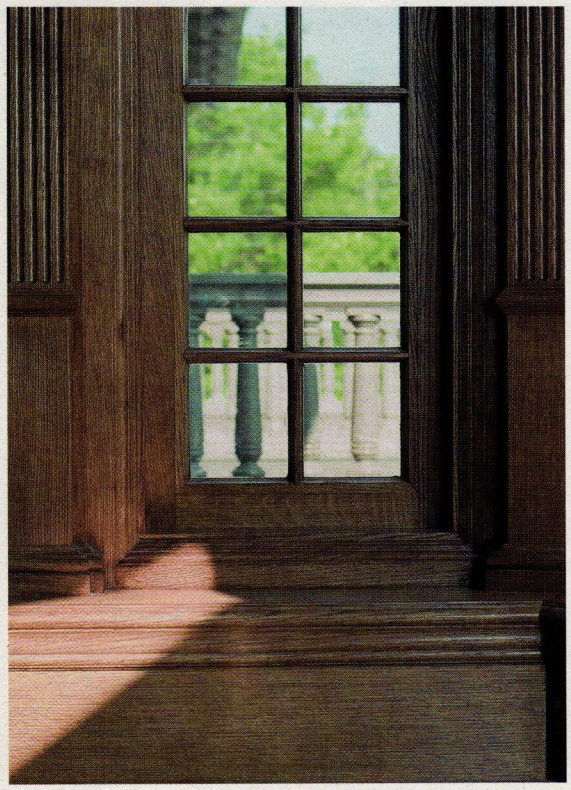
Manufacturer & designer of traditional, hot-forged solid-brass window hardware: sash pulleys, weights, chains & cords, sash locks & lifts, casement stays & fasteners, storm/screen hangers, bronze screen wire & screen-door latch sets.
Click on No. 6001



Phelps Company specializes in traditional brass hardware such as sash pulleys, sash locks and lifts, sash weights and traditional casement window hardware.

Reilly Windows & Doors
631-891-6945; Fax: 631-208-0711
www.reillywd.com
Calverton, NY 11933

Manufacturer & installer of custom wood windows, doors & shutters: can be designed to meet any ASTM impact requirement; wide selection of wood species, finish & hardware options.
Click on No. 9210



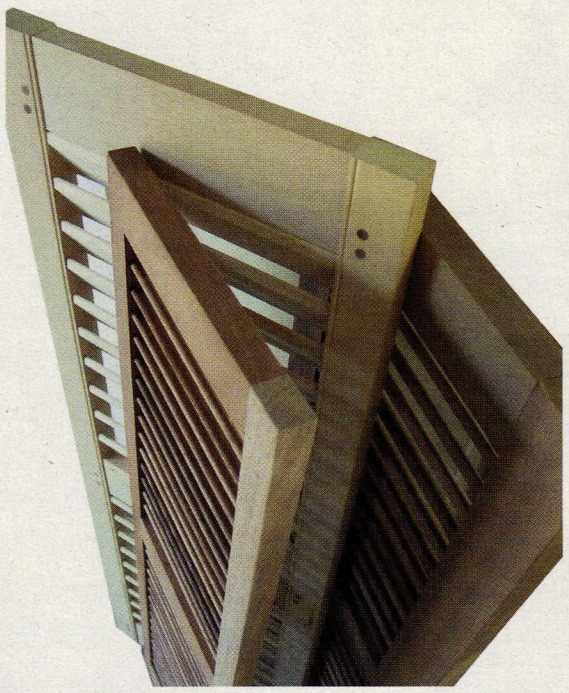
This traditionally styled mahogany window and casing was designed and fabricated by Reilly Windows & Doors.

Rejuvenation
888-401-1900; Fax: 800-526-7329
www.rejuvenation.com
Portland, OR 97210

Manufacturer of period-style lighting & hardware: door, bath, window & cabinet hardware; Victorian, Colonial Revival, Neoclassical, Arts & Crafts, Art Deco & Atomic Age; 12 finishes; direct delivery.
Click on No. 7630

Shuttercraft, Inc.
203-245-2608; Fax: 203-245-5969
www.shuttercraft.com
Madison, CT 06443

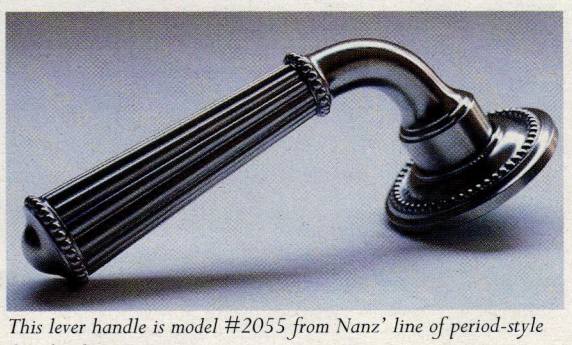
Manufacturer of mortise-&-tenon wood shutters: cedar & mahogany exterior movable & fixed louver, board and batten & raised panel; cutouts, capping, arches & more; hinges & holdbacks; interior louvers, Colonial panels & open frame; full painting services; family owned for 20 years; shutters all made in the U.S.; shipped nationwide.
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Louvered shutters from Shuttercraft can be used in various applications.

The Nanz Company
212-367-7000; Fax: 212-367-7375
www.nanz.com
New York, NY 10013

Designer & manufacturer of period-style door, window & cabinet hardware: Gothic to Modern; specialized finishes; bathroom fittings & accessories; works directly with architects, designers & builders; consultation, specification & restoration services.
Click on No. 1150



This lever handle is model #2055 from Nanz' line of period-style door hardware.

Vintage Woodworks
903-356-2158; Fax: 903-356-3023
www.vintagewoodworks.com
Quinlan, TX 75474

Supplier of Victorian millwork: western red cedar shingles, porch parts, columns, turned & sawn balusters, railings, brackets, gazebos, cornices, corbels, spandrels, mantels, storm & screen doors & more.
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Wiemann Metalcraft
918-592-1700; Fax: 918-592-2385
www.wmcraft.com
Tulsa, OK 74107

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Wiemann Metalcraft fabricated these Art Deco door panels in bronze.

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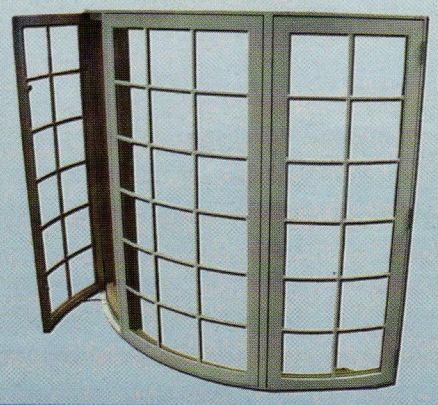
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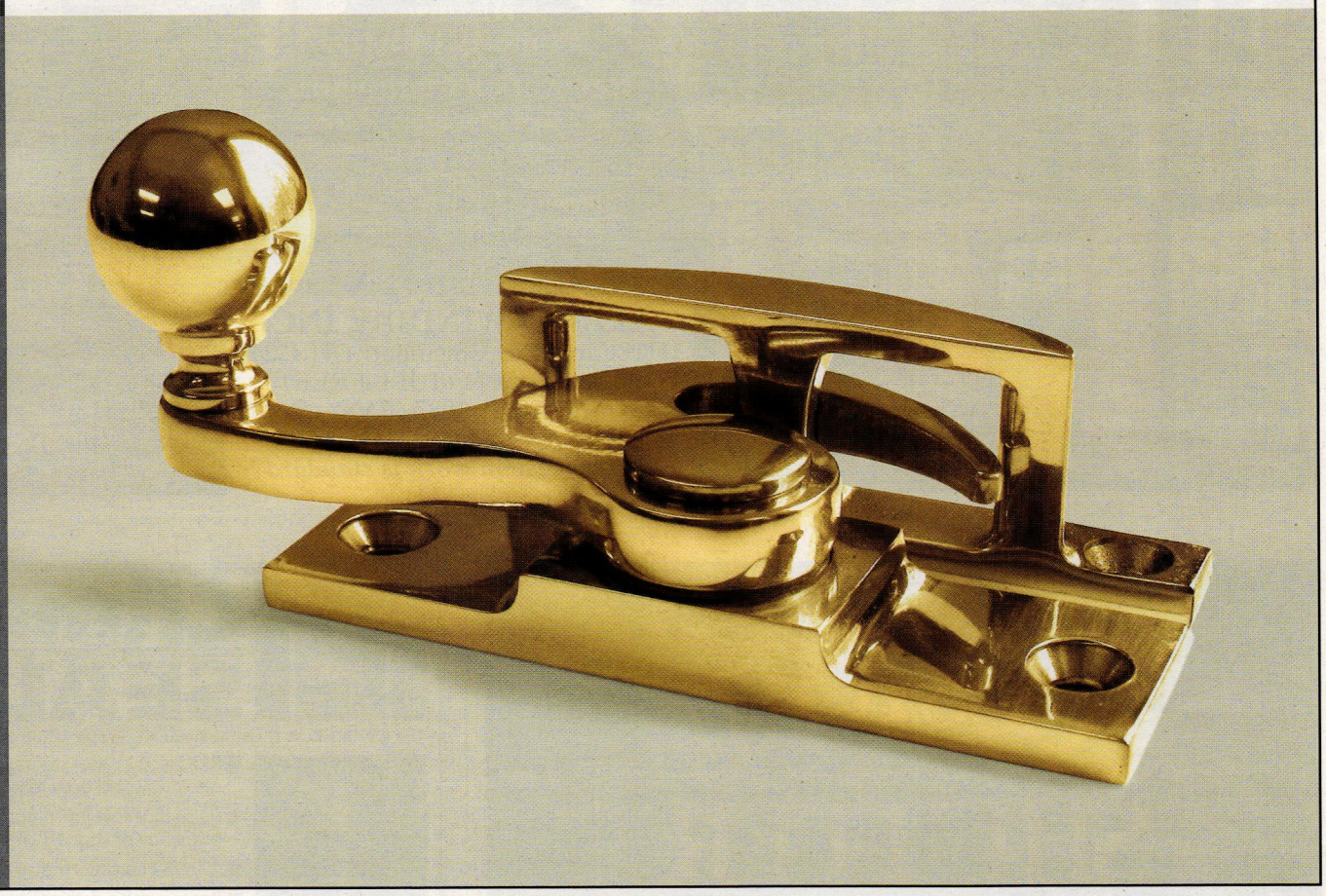
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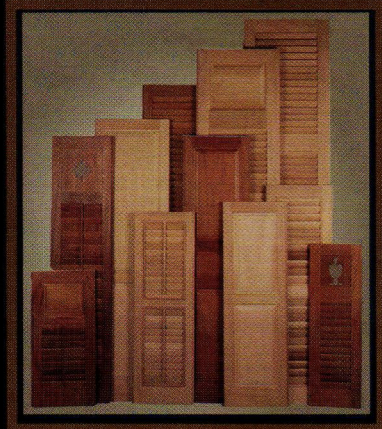


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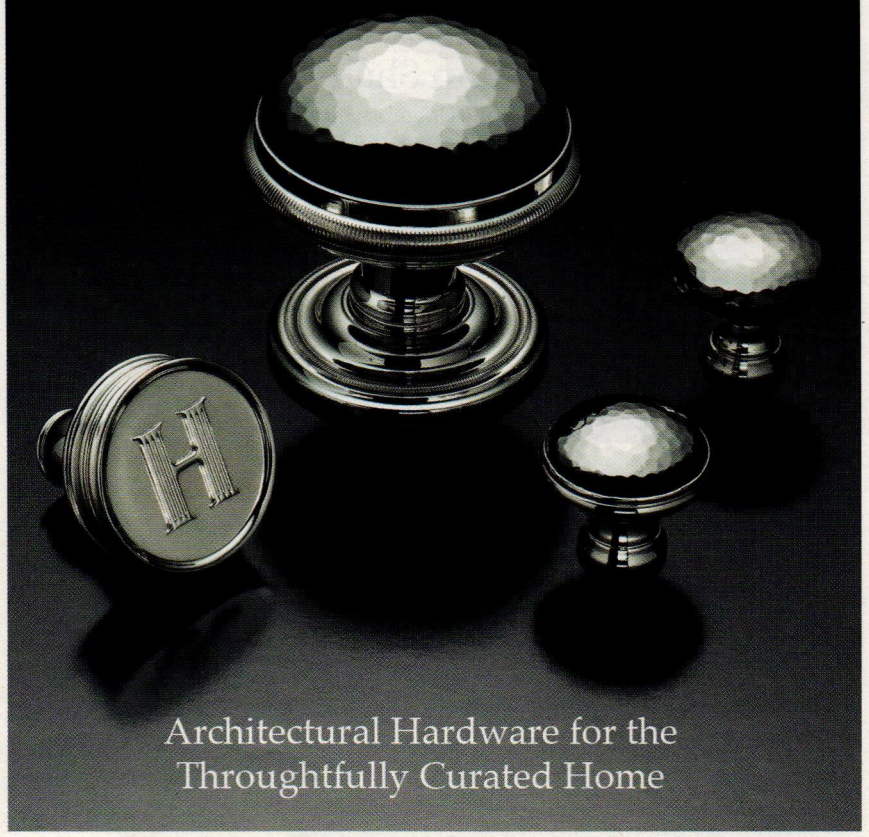
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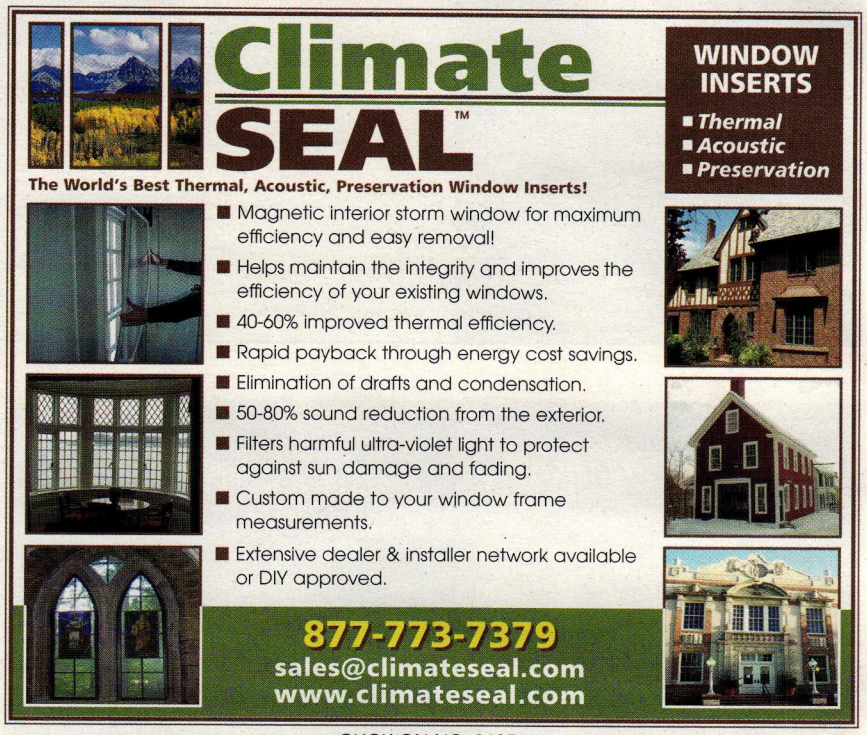
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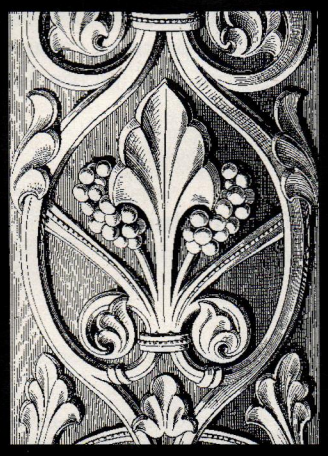
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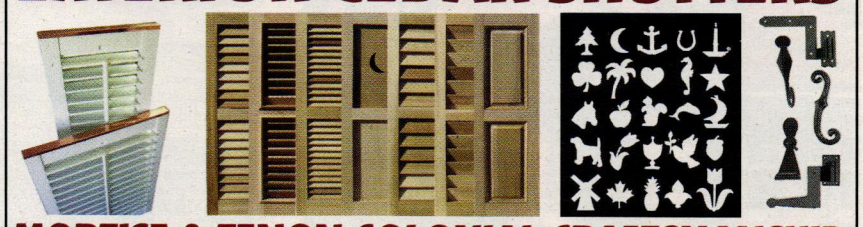


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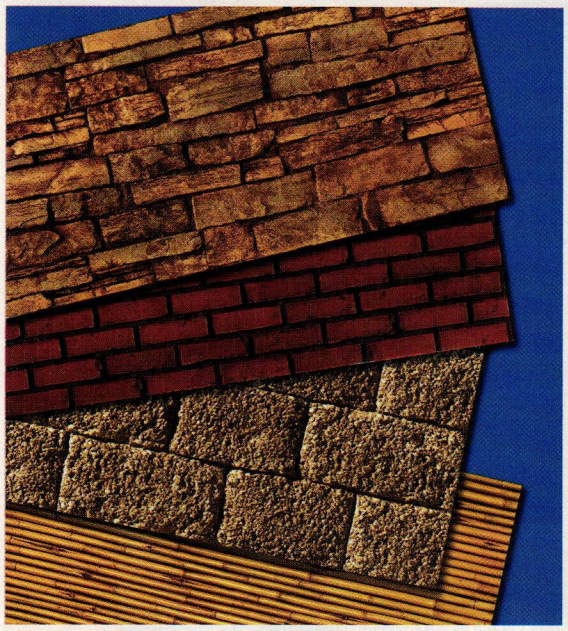
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Bogota, NJ 07603

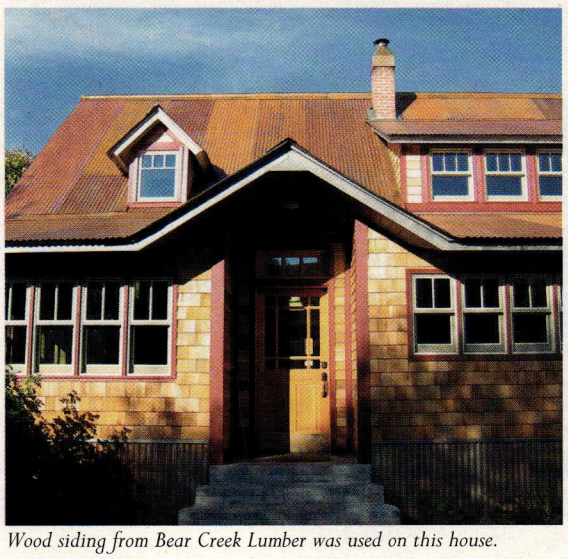
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www.bearcreeklumber.com
Winthrop, WA 98862

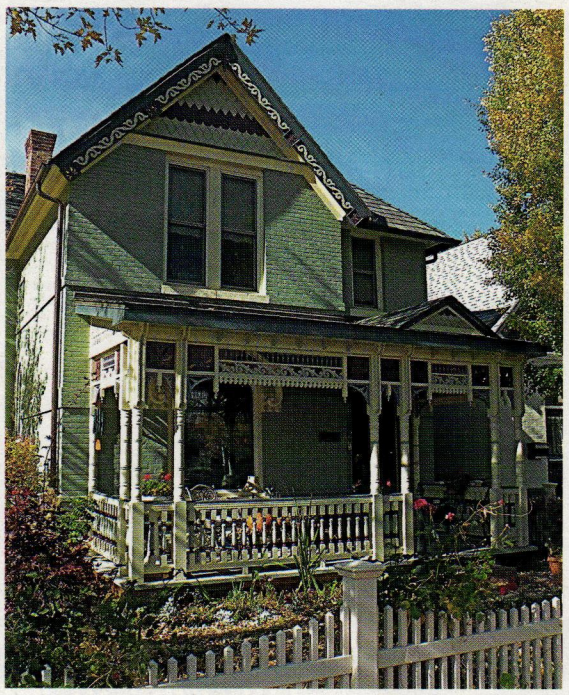
Supplier of wood flooring, paneling, roofing, fencing, new & recycled timbers & decking: hand-split, machine-cut & fancy-cut butt fire- & rot-retardant-treated shakes & shingles; quarter-sawn clapboard & siding; post & beam.
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Wood siding from Bear Creek Lumber was used on this house.

Color People, The
303-308-0220; Fax: 303-308-0123
www.colorpeople.com
Denver, CO 80204

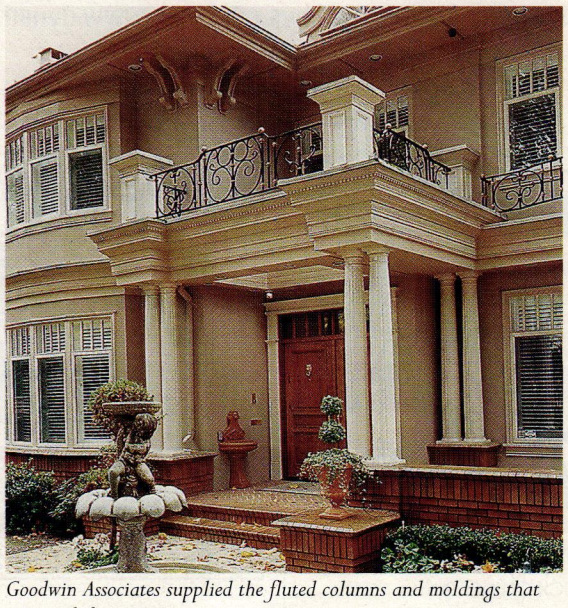
Designer of custom exterior color schemes for houses, businesses, main streets & townscapes: Victorian specialist; consultation through photos, via mail & on-site.
Click on No. 5470



The Color People specified the exterior paint scheme for this house.

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www.goodwinassociates.com
Rochester, NY 14618

Supplier of interior & exterior architectural building products: columns, capitals, balustrade systems, moldings, domes, medallions, metal ceilings & more; polyurethane, wood & fiberglass; stock & custom.
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Goodwin Associates supplied the fluted columns and moldings that surround this entryway.

Haddonstone (USA), Ltd.
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www.haddonstone.com
Pueblo, CO 81001

U.S.- & British-based manufacturer of landscape ornament & architectural cast stonework: mantels, fountains, gazebos, planters, balustrades, sculpture, columns, capitals, porticos, cornices, weathervanes, molding, trim, molded panels & more; custom components.
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www.historicalarts.com
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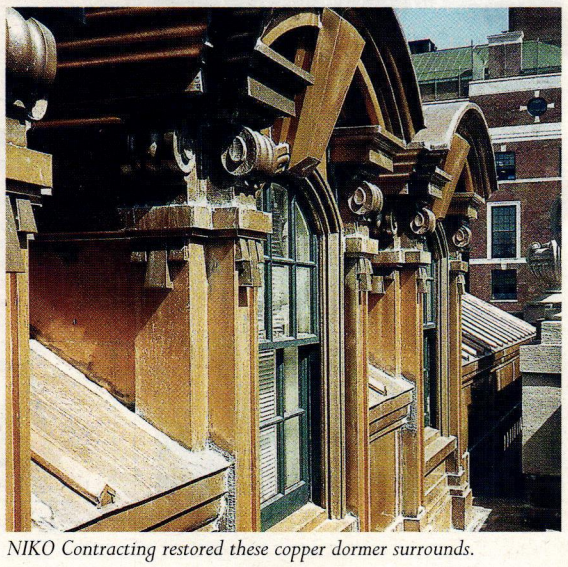
Designer & custom fabricator of ornamental metalwork: benches, columns, balustrades, lighting, gazebos, fencing, grilles, doors, windows, skylights, finials & more; cast iron, bronze, aluminum & wrought iron/steel; many styles; restoration services.
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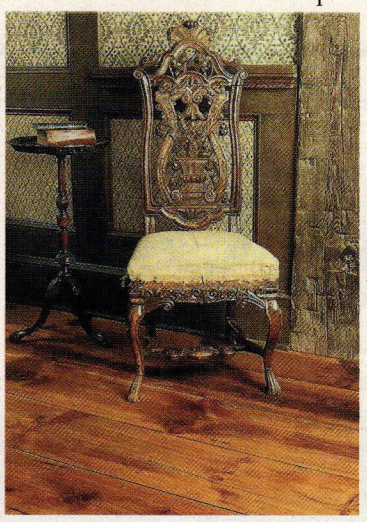
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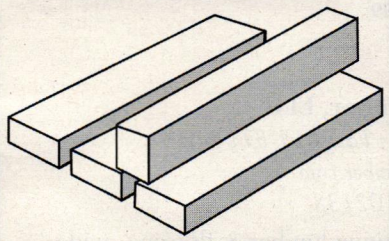
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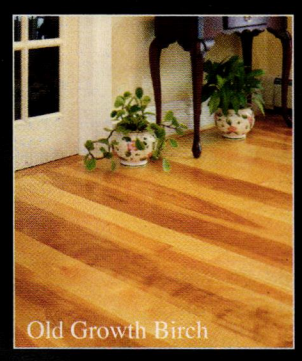
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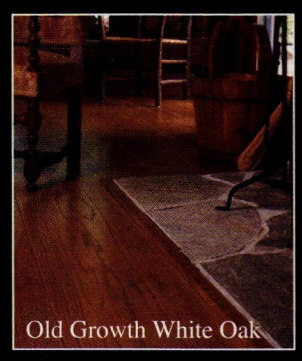
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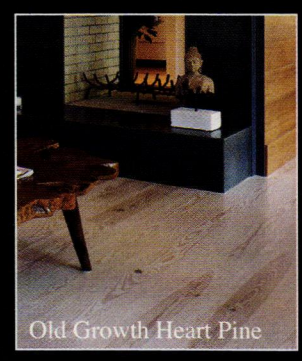
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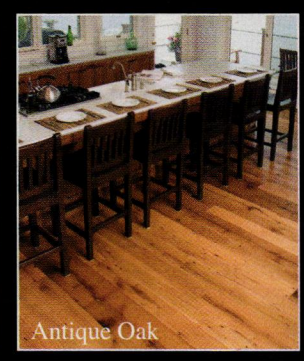
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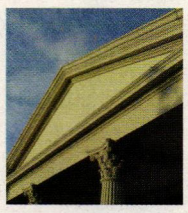
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Weathered Barnsiding
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Dave Wasley **860-283-4209**



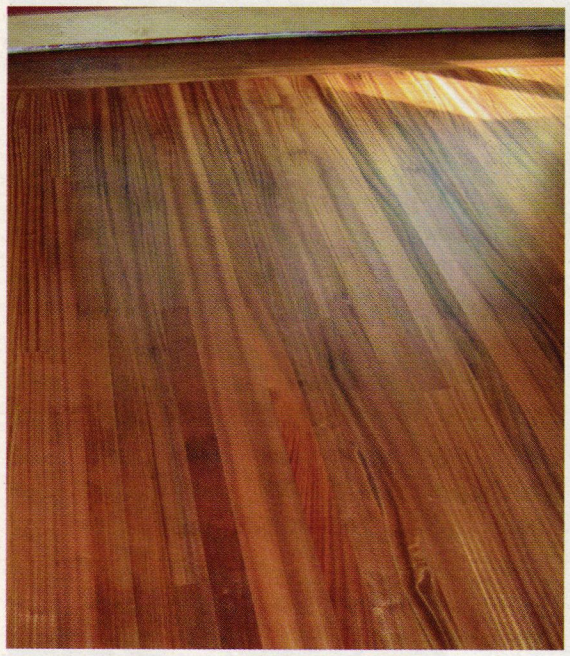
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Bear Creek Lumber

800-597-7191; Fax: 509-997-2040
www.bearcreeklumber.com
Winthrop, WA 98862

Supplier of wood flooring, paneling, roofing, fencing, new & recycled timbers & decking: hand-split, machine-cut & fancy-cut butt fire- & rot-retardant-treated shakes & shingles; quarter-sawn clapboard & siding; post & beam.

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Bear Creek Lumber supplied this hardwood flooring.

Chestnut Specialists, Inc.

860-283-4209; Fax: Same as phone
www.chestnutspec.com
Plymouth, CT 06782

Supplier of re-milled flooring from antique barn lumber: authentic antique planks, hewn beams, weathered siding, original flooring, antique heavy timber & salvaged logs for milling.

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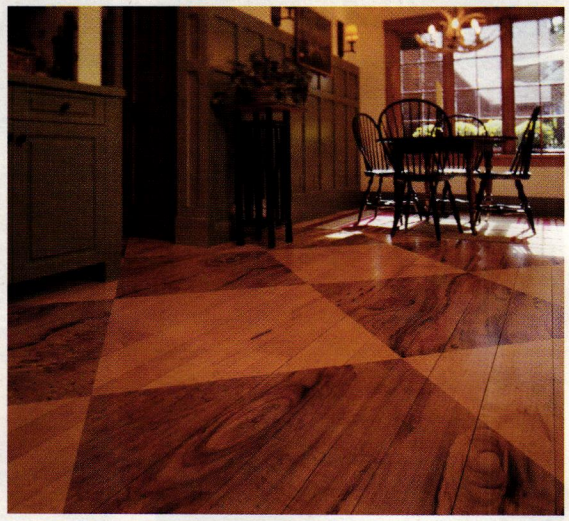
This random-width plank chestnut flooring was supplied by Chestnut Specialists and finished with oil and wax.

Heritage Wide Plank Flooring

877-777-4200; Fax: 631-996-5022
www.hwpf.com
Riverhead, NY 11901 USA

Supplier of wide-plank flooring: old-growth eastern white pine, heart pine, red pine, birch, cherry, walnut, hickory, white oak & maple; custom wood paneling; mills reclaimed lumber from old structures.

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Old-growth maple from Heritage Wide Plank Flooring creates a durable surface and features consistent light coloring and soft, nearly invisible grain lines.

Hochstetler Milling, Ltd.

419-368-0005; Fax: 419-994-4831
www.hochstetlermilling.net
Loudonville, OH 44842

Supplier of new barn timbers: oak up to 40 ft. long; planed & rough sawn; 2x6 & 1x6 tongue-&-groove knotty pine.

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Longleaf Lumber, LLC

617-871-6611; Fax: 617-871-6615
www.longleaflumber.com
Cambridge, MA 02138

Supplier of antique lumber & flooring: wide-board & random-width flooring; stair parts; custom milling; longleaf heart pine, chestnut, antique eastern white pine & other woods; wide-plank & random-width boards; cork flooring.

Click on No. 272



This antique heart-pine flooring is available from Longleaf Lumber in mixed widths ranging from 9 to 13 inches.

Subway Ceramics

888-387-3280; Fax: 608-237-7291
www.subwaytile.com
Verona, WI 53593

Supplier of historically authentic ceramic tile: field tile, moldings & trim pieces; mosaics; Victorian style.

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800-671-0693; Fax: 626-575-1781
www.aandmvictorian.com
South El Monte, CA 91733

Manufacturer of architectural elements: mantels, columns, moldings, balustrades, wall caps, pavers, quoins, coping, planters, fountains & gazebos; cast stone & plaster; stock & custom designs; foam molding.

American Restoration Tile, Inc.
501-455-1000; Fax: 501-455-1004
www.restorationtile.com
Mabelvale, AR 72103

Manufacturer of custom ceramic tile for restoration & new construction: mosaics; floor, wall, subway, kitchen & bath tile; custom matching of glazed & unglazed tile; all sizes.
Click on No. 172

Architectural Products by Outwater, LLC
800-835-4400; Fax: 800-835-4403
www.outwater.com
Bogota, NJ 07603

Manufacturer of 65,000+ decorative building products: architectural moldings & millwork, columns & capitals, wrought-iron components, mantels, balustrading, door & shutter hardware, lighting, flooring, ceiling tile, furniture & cabinet components, carvings, arbors & more.
Click on No. 5008



Architectural Products by Outwater offers moldings in select woods, polyurethane and polymer resin.

Chelsea Decorative Metal Co.
713-721-9200; Fax: 713-776-8661
www.thetinman.com
Houston, TX 77074

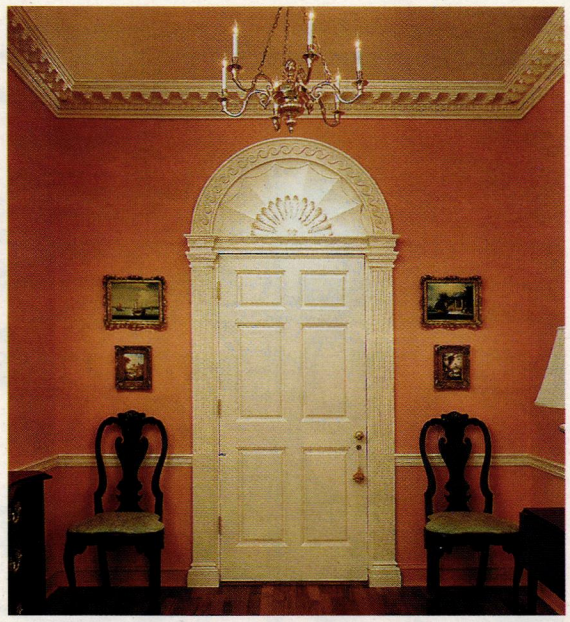
Manufacturer of pressed-tin ceilings, walls & backsplashes: stamped-metal sheets in 2x4-ft. sections; cornices in 4-ft. lengths, 2-9-in. widths; 6-, 12- & 24-in. repeat patterns; Victorian, Art Deco & other styles; shipped anywhere.
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The Gothic Gold tin-ceiling pattern from Chelsea Decorative Metal features a hand-painted finish.

Goodwin Associates
585-248-3320; Fax: 585-387-0153
www.goodwinassociates.com
Rochester, NY 14618

Supplier of interior & exterior architectural building products: columns, capitals, balustrade systems, moldings, domes, medallions, metal ceilings & more; polyurethane, wood & fiberglass; stock & custom.
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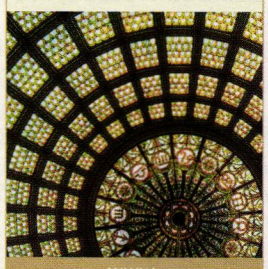


Goodwin Associates supplied the polyurethane door surround and crown molding for this room.

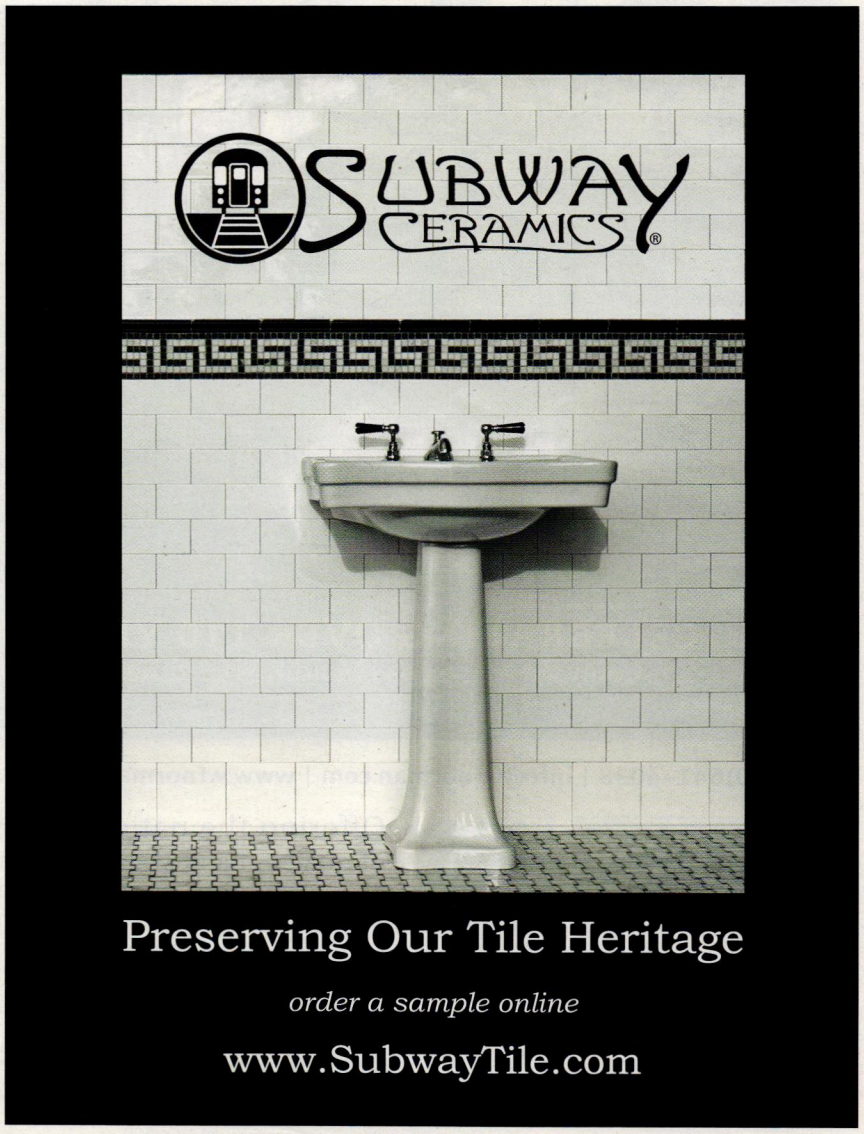
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Traditional Product Reports is a micro site containing in-depth information on traditional building products and materials, including checklists, directories, buying guides, case studies, stories, articles, primers, installation tips, and other information, along with thousands of links to companies serving the field.

IN-DEPTH information



www.traditionalproductreports.com



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Haddonstone (USA), Ltd.
719-948-4554; Fax: 719-948-4285
www.haddonstone.com
Pueblo, CO 81001

U.S.- & British-based manufacturer of landscape ornament & architectural cast stonework: mantels, fountains, gazebos, planters, balustrades, sculpture, columns, capitals, porticos, cornices, weathervanes, molding, trim, molded panels & more; custom components.
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Heritage Wide Plank Flooring
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Riverhead, NY 11901 USA

Supplier of wide-plank flooring: old-growth eastern white pine, heart pine, red pine, birch, cherry, walnut, hickory, white oak & maple; custom wood paneling; mills reclaimed lumber from old structures.
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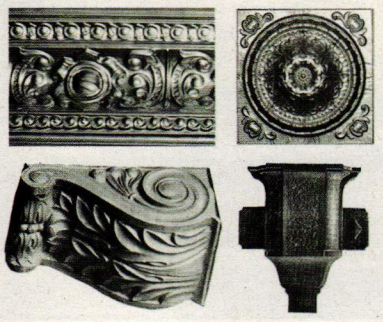
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Pittsburgh, PA 15213

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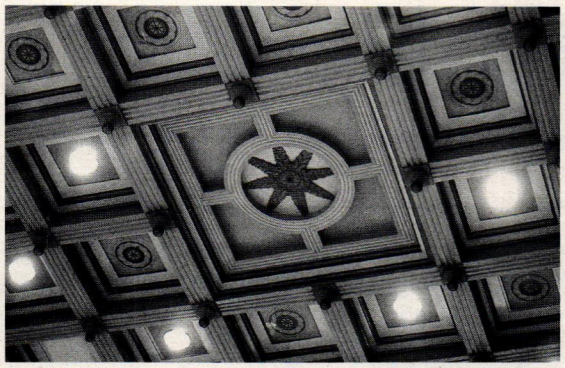
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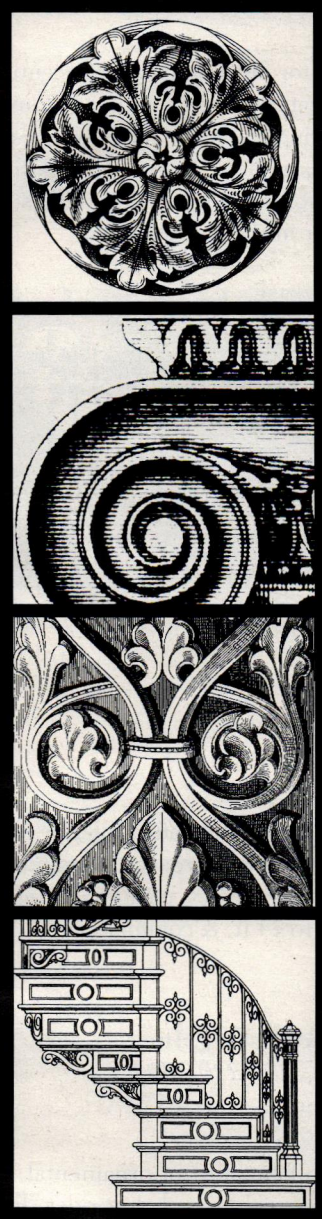
NIKO fabricated and installed these pressed-metal coffers.

Subway Ceramics
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Supplier of historically authentic ceramic tile: field tile, moldings & trim pieces; mosaics; Victorian style.
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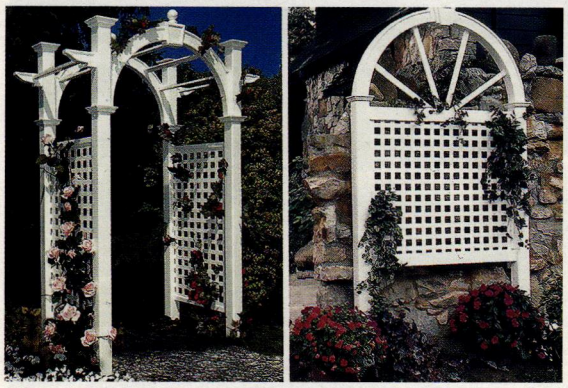
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The New England line of vinyl arbors and trellis from Outwater features traditional styling.

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Red cedar shingles from Bear Creek Lumber adorn this gazebo in Newport, RI.

Dahlhaus Lighting, Inc.

718-218-6651; Fax: 718-218-6653
www.dahlhaus-lighting.com
Brooklyn, NY 11211

Distributor of cast-aluminum vintage lighting & site furnishings: street lamps & lanterns; doorbells & number plates; bollards, fountains, ornament & mailbox designs from Europe; light bollards; electric & custom gas fixtures.

Click on No. 2767



The Old German Mailbox, model #1526 from Dahlhaus, measures 31.5x19.3 in.

Gavin Historical Bricks Inc.

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www.historicalbricks.com
Iowa City, IA 52245

Supplier of authentic antique brick pavers, granite cobblestones, clinker & common brick: custom matching; large quantities; special shapes; hand-molded & face brick; nationwide shipping.

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Inspired by Romanesque architecture, the 60-in. tall freestanding Bayeux fountain from Haddonstone features leaf moldings and slender columns.

Haddonstone (USA), Ltd.

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www.haddonstone.com
Pueblo, CO 81001

U.S.- & British-based manufacturer of landscape ornament & architectural cast stonework: mantels, fountains, gazebos, planters, balustrades, sculpture, columns, capitals, porticos, cornices, weathervanes, molding, trim, molded panels & more; custom components.

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Heritage Cast Iron USA

877-855-4766; Fax: 918-592-2385
www.heritagecastironusa.com
Tulsa, OK 74107

Supplier & distributor of traditional 19th-century-inspired cast-iron gates, fences & railings: 7 unique design collections, including pre-hung driveway gates, garden gates, modular fences, posts & fittings; CAD files upon request; most products stocked & ready for immediate shipment.

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This Victorian cast-iron gate was fabricated by Heritage Cast Iron.

Herwig Lighting

800-643-9523; Fax: 479-968-6422
www.herwig.com
Russellville, AR 72811

Custom manufacturer of handcrafted interior & exterior lighting fixtures & more: cast-aluminum benches, bollards, fences, gates, plaques, signage, street clocks, posts to 14 ft. & columns; since 1908.

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Historical Arts & Casting, Inc.

800-225-1414; Fax: 801-280-2493
www.historicalarts.com
West Jordan, UT 84081

Designer & custom fabricator of ornamental metalwork: benches, columns, balustrades, lighting, gazebos, fencing, grilles, doors, windows, skylights, finials & more; cast iron, bronze, aluminum & wrought iron/steel; many styles; restoration services.

Click on No. 1210



This 18-in. urn, based on a Frank Lloyd Wright design, is offered by Historical Arts & Casting.

Kayne & Son Custom Hardware
828-667-8868; Fax: 828-665-8303
www.customforgedhardware.com
Candler, NC 28715

Custom fabricator of door, barn, garage, gate, furniture, cabinet, shutter & window hardware: hand-forged steel, copper & bronze or cast bronze; repair, restoration & reproduction work; fireplace equipment; catalog $5.
Call for more information.

Metallic Arts
800-541-3200; Fax: 509-483-1759
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Spokane Valley, WA 99212

Manufacturer of plaques & signage: bronze, aluminum & brass; more than 100 years of experience.
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Old Carolina Brick Co.
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www.handmadebrick.com
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This running-bond paving was created by using hand-molded brick from Old Carolina Brick.

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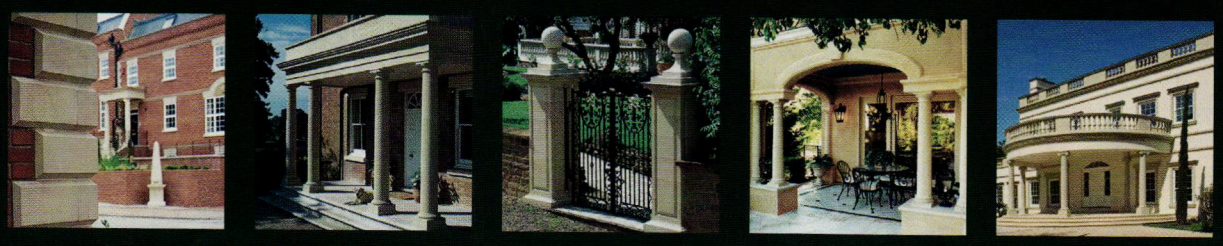
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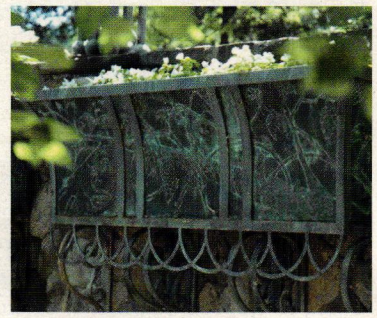
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This wrought-iron and copper repousse flower box was fabricated by Wiemann Metalcraft.



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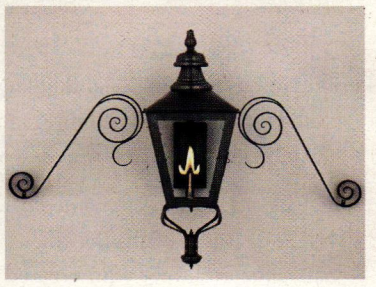
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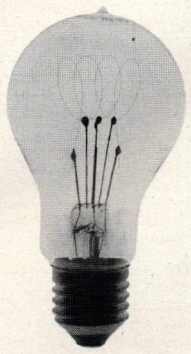
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Supplier of authentic reproduction carbon- & tungsten-filament light bulbs: designs based on bulbs from the 1890s-1920s; custom Art Deco sconces & luminaires.
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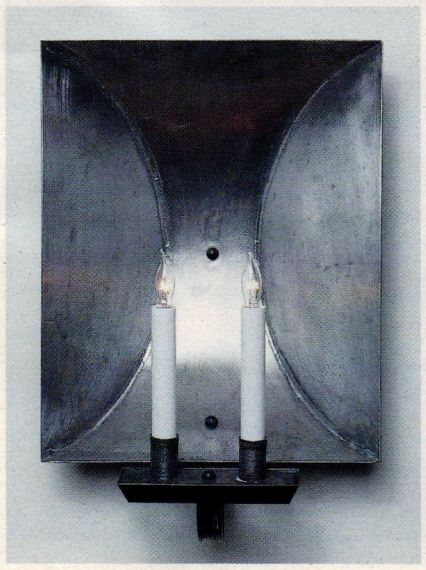
This replica 16-candle-power, carbon-filament bulb, one of the first models produced by Gerald Philips and manufactured for the Electra company in Amsterdam, is distributed by AAMSCO Lighting.

Architectural Products by Outwater, LLC
800-835-4400; Fax: 800-835-4403
www.outwater.com
Bogota, NJ 07603

Manufacturer of 65,000+ decorative building products: architectural moldings & millwork, columns & capitals, wrought-iron components, mantels, balustrading, door & shutter hardware, lighting, flooring, ceiling tile, furniture & cabinet components, carvings, arbors & more.
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www.authenticdesigns.com
West Rupert, VT 05776

Manufacturer of Early American & Colonial lighting fixtures: brass, copper, terne metal & Vermont maple; interior & exterior mountings; CUL/UL-listed for wet & damp locations; lanterns, sconces, table lamps, chandeliers & pendants; custom work available.
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This wall sconce was manufactured by Authentic Designs.

Bathroom Machineries, DEA
209-728-2031; Fax: 209-728-2320
www.deabath.com
Murphys, CA 95247

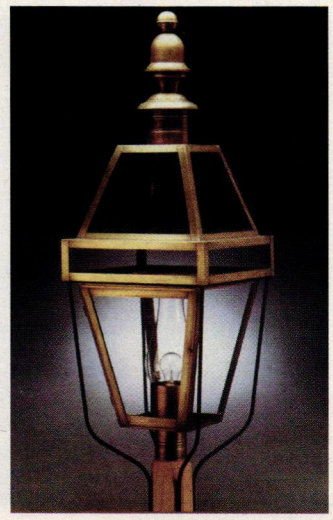
Supplier of Early American & Victorian bathroom fixtures & accessories: antique & reproduction bathroom fixtures; tubs, high-tank toilets, pedestal sinks, medicine cabinets, mirrors & more; antique lighting.
Call for more information.



The Governor copper gas light from Bevolo is shown here with a scroll bracket.

Bevolo Gas & Electric Lights
504-522-9485; Fax: 504-522-5563
www.bevolo.com
New Orleans, LA 70130

Fabricator of hand-riveted, antique-copper propane, electric & natural-gas fixtures: Colonial, Victorian, Turn of the Century & Mediterranean styles; restoration.
Click on No. 166



Josiah R. Coppersmythe's Boston line includes this 43-in.-tall post light.

Coppersmythe, Josiah R.
508-432-8590; Fax: 508-432-8587
www.jrcoppersmythe.com
Harwich, MA 02645

Manufacturer of handcrafted lighting: sconces, chandeliers & lanterns; Turn of the Century, Colonial & Arts & Crafts styles; custom.
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Dahlhaus Lighting, Inc.
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www.dahlhaus-lighting.com
Brooklyn, NY 11211

Distributor of cast-aluminum vintage lighting & site furnishings: street lamps & lanterns; doorbells & number plates; bollards, fountains, ornament & mailbox designs from Europe; light bollards; electric & custom gas fixtures.
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Dahlhaus Lighting manufactures traditional European post- and wall-mounted lanterns.

Deep Landing Workshop
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Chestertown, MD 21620

Designer & manufacturer of interior & exterior lighting fixtures: stylized reproductions rooted in the Colonial style.
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This lantern from Deep Landing Workshop measures 32 in. tall x 13¾ in. deep.

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Historical Arts & Casting custom fabricated these wall-mounted lighting fixtures.

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The San Remo Rectangle Chandelier is one of the many fixtures available from Lantern Masters.

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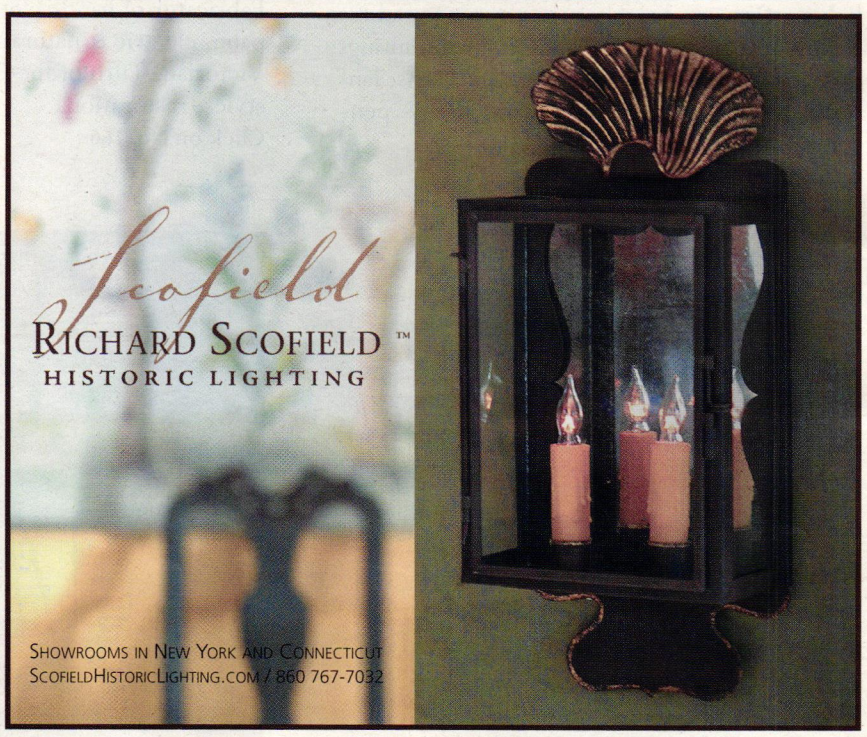
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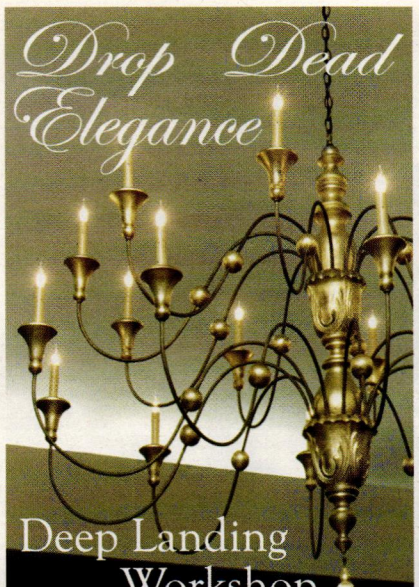


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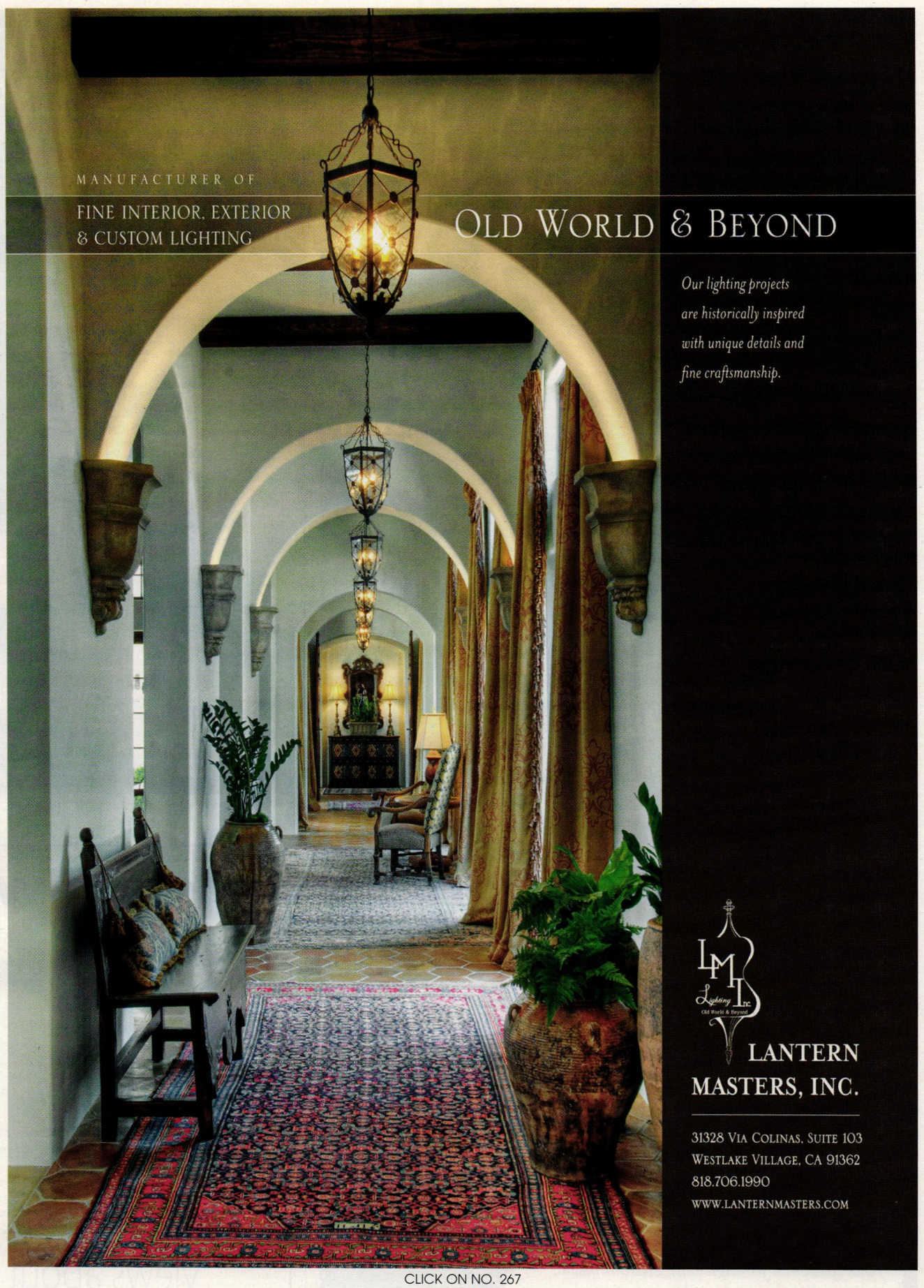


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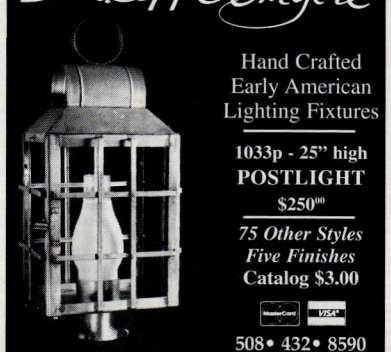
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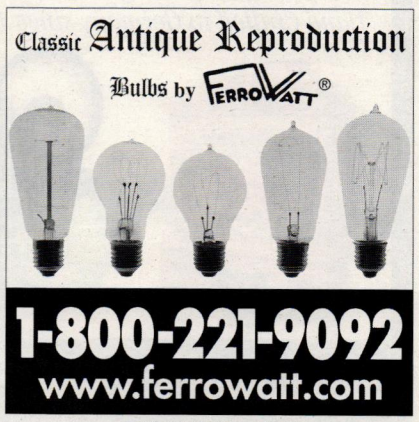


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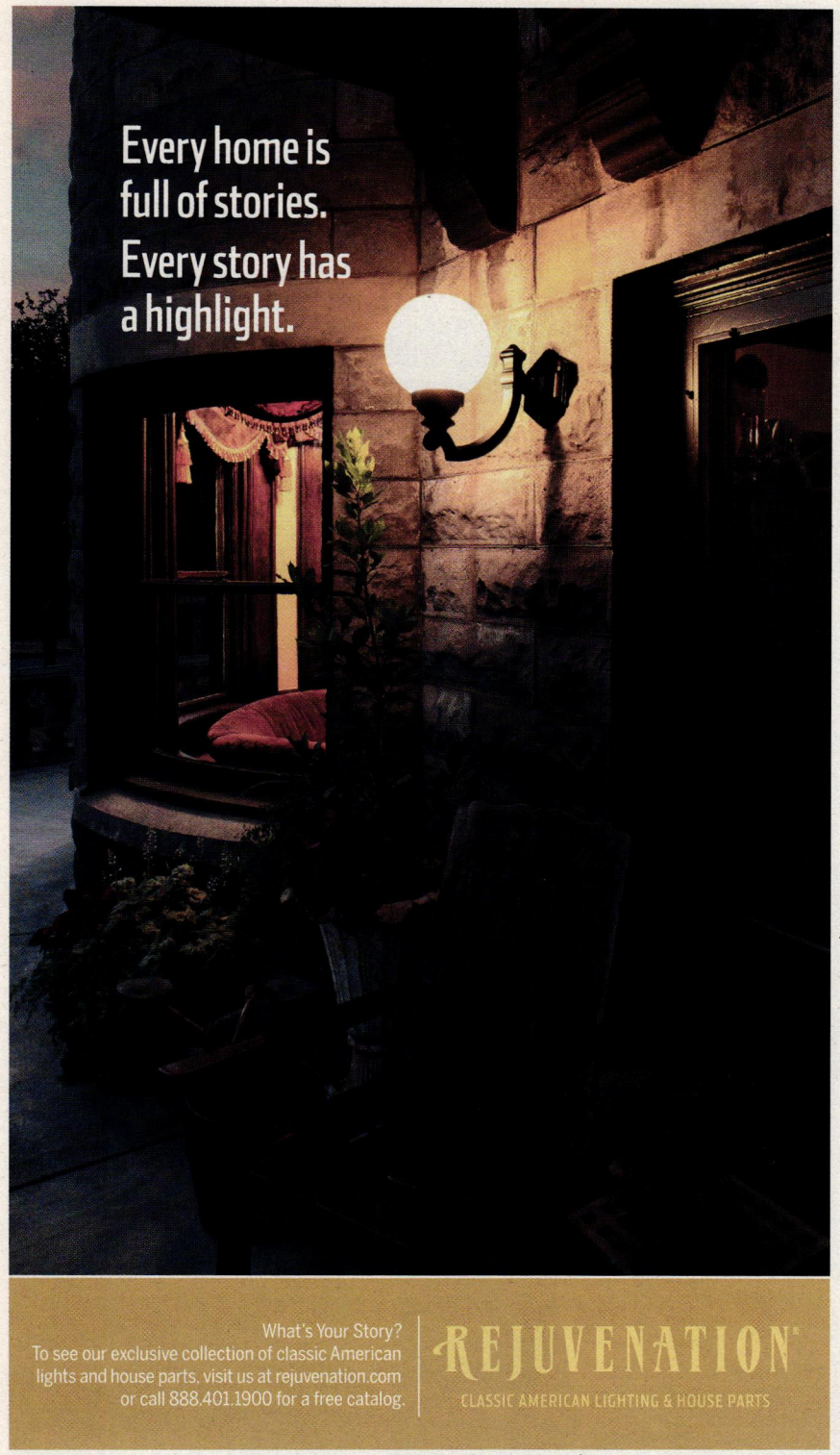
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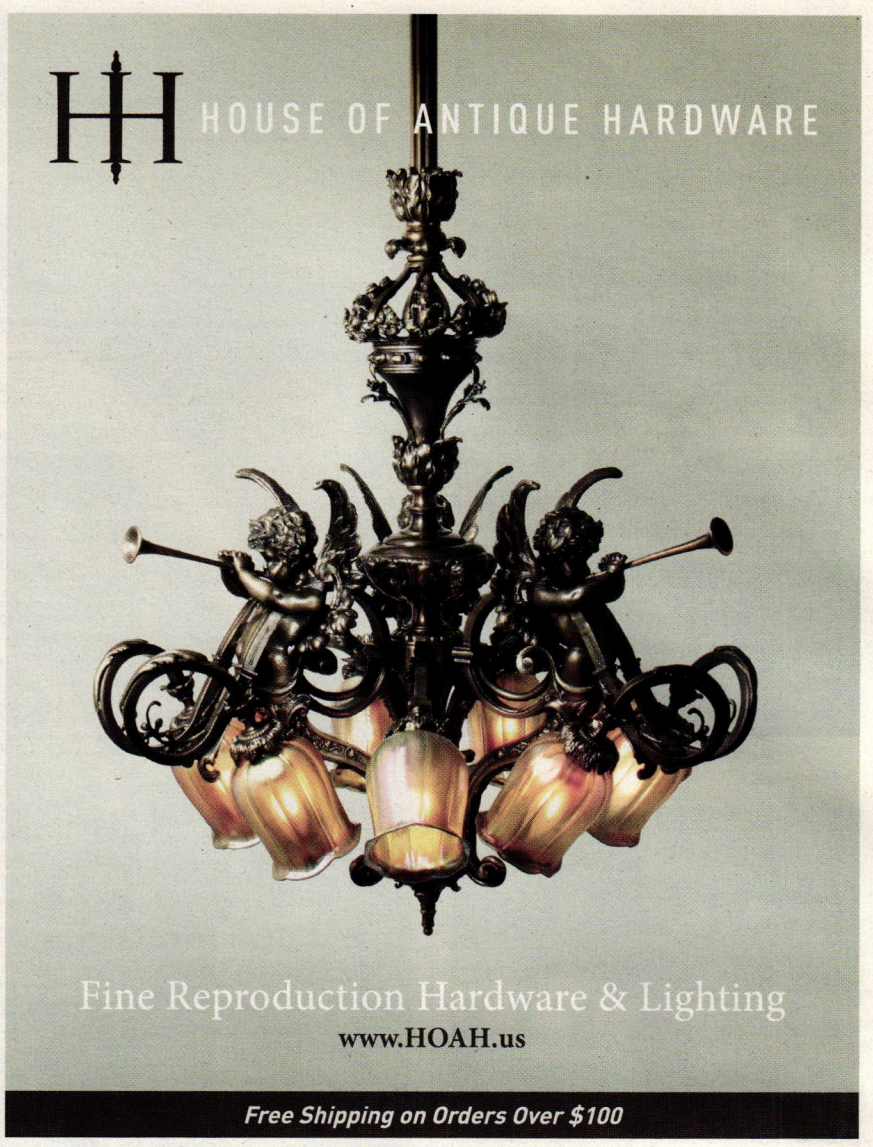
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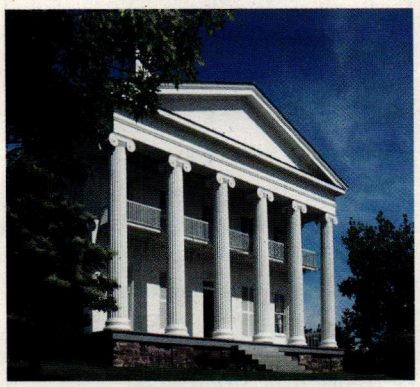
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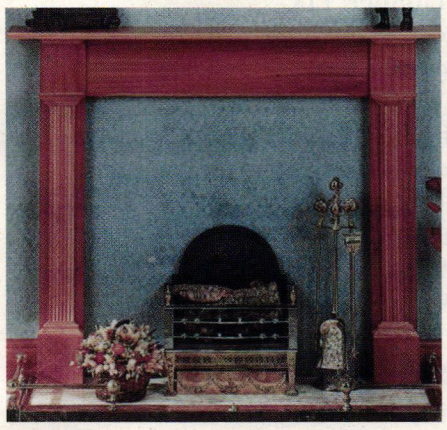
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This Statuario marble fireplace was restored on site by Gerald Siciliano Studio Design Associates.



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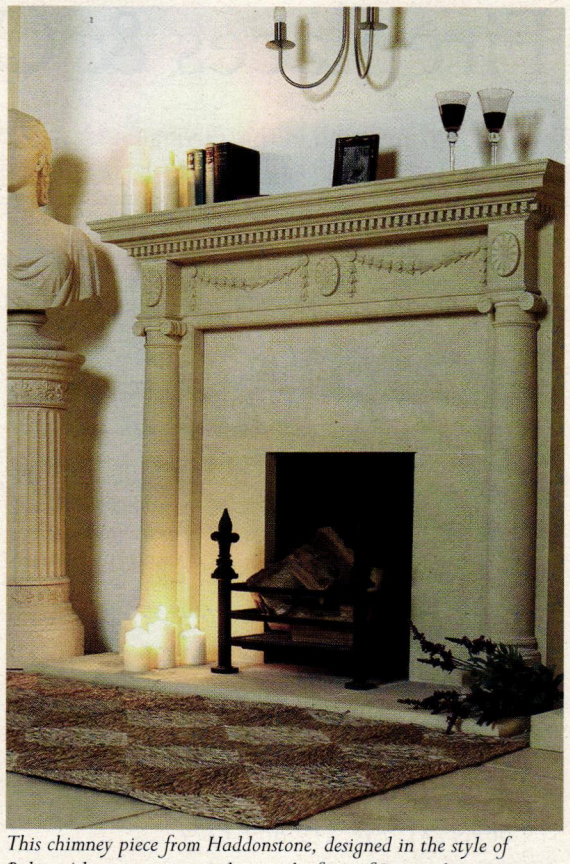
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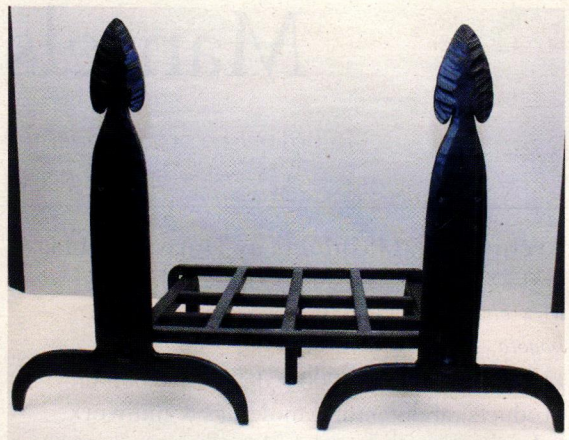
This chimney piece from Haddonstone, designed in the style of Robert Adam, incorporates legs in the form of Ionic columns supporting a mantel with swags, medallions and a dentilled cornice.

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These arrowhead andirons and the matching grille were fabricated by Kayne & Son.

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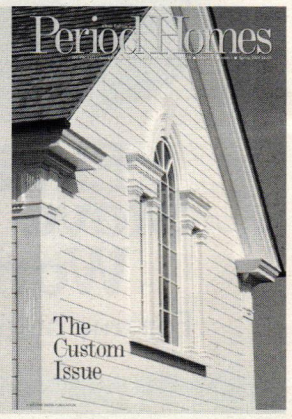
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Course 1: Hot Stuff: Energy Performance in Historic Buildings
March 30, 2010, 2:00 p.m. ET, 90 minutes, 1.5 HSW/SD *On-demand version available*

Learning Objectives After the session, participants will be able to:

- Assess a building's existing energy performance.
- Develop a strategy that allows for informed decisions about alterations.
- Make changes that improve energy performance, while keeping impacts on the historic fabric in mind.
- Examine the important role that windows play in energy performance.

Presenters: Mark Thaler, AIA, principal and director, Einhorn Yaffee Prescott, Architecture & Engineering, P.C., Albany, N.Y.

Robert A. Kennedy, PE, CEM, LEED AP, director, Einhorn Yaffee Prescott, Architecture & Engineering, P.C., Albany, N.Y.

Moderator: Judy L. Hayward, education director, Traditional Building Exhibition and Conference, Restore Media, LLC, Washington, D.C.

Course 2: An Open-and-Shut Case: the History and Performance of Classic Window Hardware
May 25, 2010, 2:00 p.m. ET, 90 minutes, 1.5 HSW/SD *On-demand version available*

Learning Objectives After the sessions, participants will be able to:

- Rely on historic catalogs and related publications to design current projects.
- Evaluate the function of traditional locks, sash pulleys, and other window hardware.
- Use appropriate window hardware in period restorations or new old construction.
- Work with hardware suppliers to get the right performance and appearance for period window hardware.

Presenter: Michael F. Lynch, PE, AIA, FAPT, partner, Kaese & Lynch Architecture and Engineering, LLP, New York, N.Y.

Moderator: Judy L. Hayward, education director, Traditional Building Exhibition and Conference, Restore Media, LLC, Washington, D.C.

Course 3: It All Adds Up: The Role of Fenestration in Creating Energy-Efficient Sympathetic Additions to Historic Commercial Buildings
September 28, 2010, 2:00 p.m. ET, 90 minutes, 1.5 HSW/SD *On-demand version available*

Learning Objectives After the sessions, participants will be able to:

- Apply effective approaches to designing sympathetic additions for historic buildings.
- Design additions that support improved energy performance in old buildings.
- Learn how energy-efficient fenestration creates new opportunities for using old structures.
- Balance technical, regulatory, aesthetic, and contextual considerations when designing additions to historic buildings.

Presenters: Jeffrey M. Hoover, AIA, principal, Tappe Associates, Inc., Boston, Mass.
Chick McBrien, architectural sales representative, Marvin Windows and Doors.

Moderator: Judy L. Hayward, education director, Traditional Building Exhibition and Conference, Restore Media, LLC, Washington, D.C.

Course 4: New Old Magic—Window Replication in Historic Buildings: Two Compelling Case Studies
November 23, 2010, 2:00 p.m. ET, 90 minutes, 1.5 HSW/SD

Learning Objectives After the sessions, participants will be able to:

- Conduct historical research that enables them to design replicated windows when the originals are missing.
- Keep energy efficiency in mind when using window replications in historic settings.
- Design and schedule a window replication for medium-size and large commercial projects.
- Take adaptive reuse into account when designing new windows for old buildings.

Presenters: Anath Ranon, AIA, senior associate, Cho Benn Holback + Associates, Baltimore, Md., and commissioner, Baltimore Commission on Historic and Architectural Preservation.
William Mincey, AIA, John B. Murray Architect, New York, N.Y.
Travis Cacciatori, Mid Atlantic territory manager, Marvin Windows and Doors.

Moderator: Judy L. Hayward, education director, Traditional Building Exhibition and Conference, Restore Media, LLC, Washington, D.C.

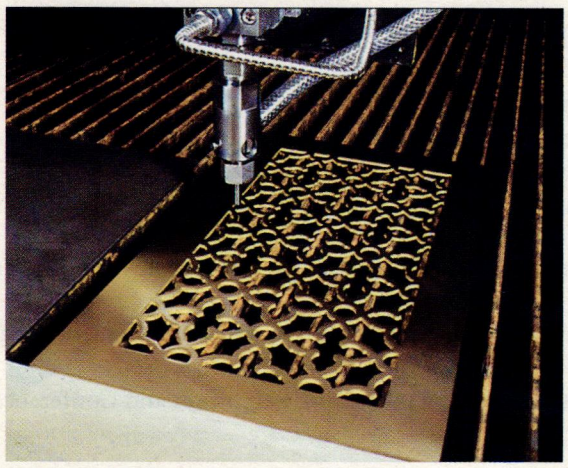
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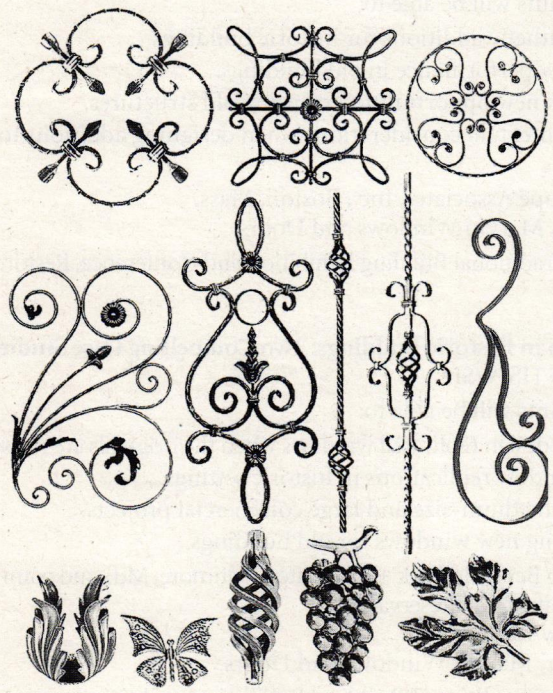
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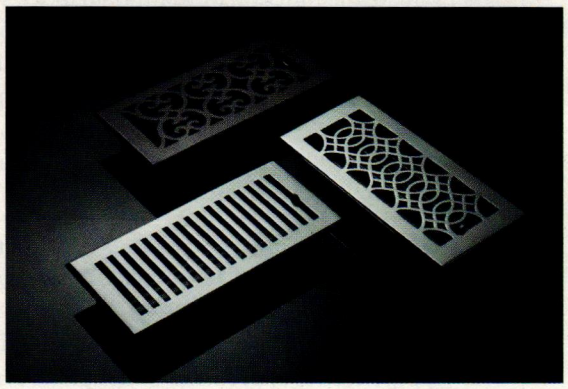
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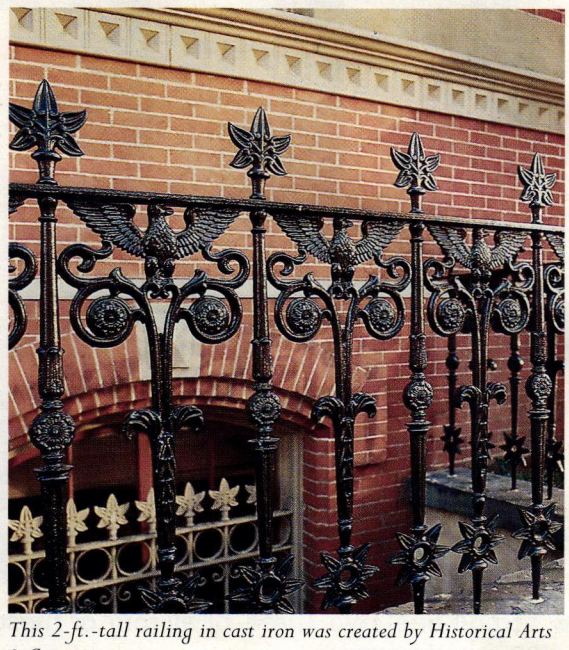
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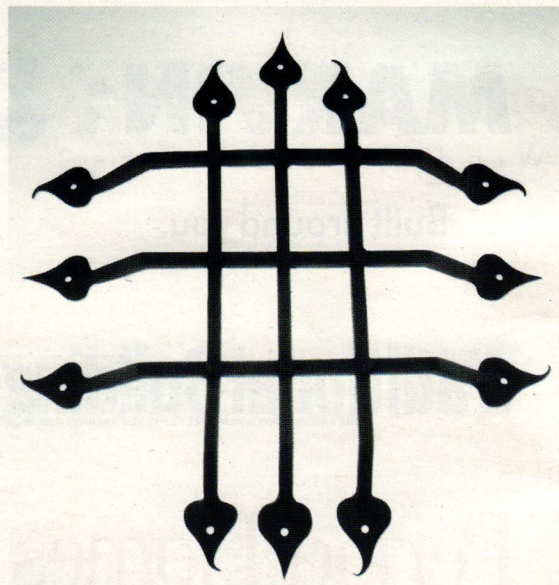
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This 2-ft.-tall railing in cast iron was created by Historical Arts & Casting.

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Manufacturer of decorative & functional cast-iron, brass, aluminum & wood grilles: historic & contemporary designs for forced air & high velocity systems; large selection of sizes in stock.
Click on No. 5810



This ornate grille from Reggio Register is inspired by traditional Victorian designs.

Schwartz's Forge & Metalworks, Inc.
315-841-4477; Fax: 315-841-4694
www.schwartzsforge.com
Deansboro, NY 13328

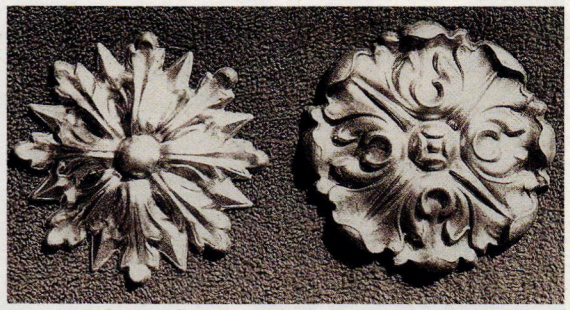
Custom fabricator of architectural metalwork: straight, spiral & curved stairs; doors, railings, newel posts, lighting, gates, fences, grilles & fountains; forged bronze, monel steel & stainless steel; historical restoration.
Click on No. 1667



This railing with artful scrollwork was custom fabricated by Schwartz's Forge & Metalworks.

W.F. Norman Corp.
800-641-4038; Fax: 417-667-2708
www.wfnorman.com
Nevada, MO 64772

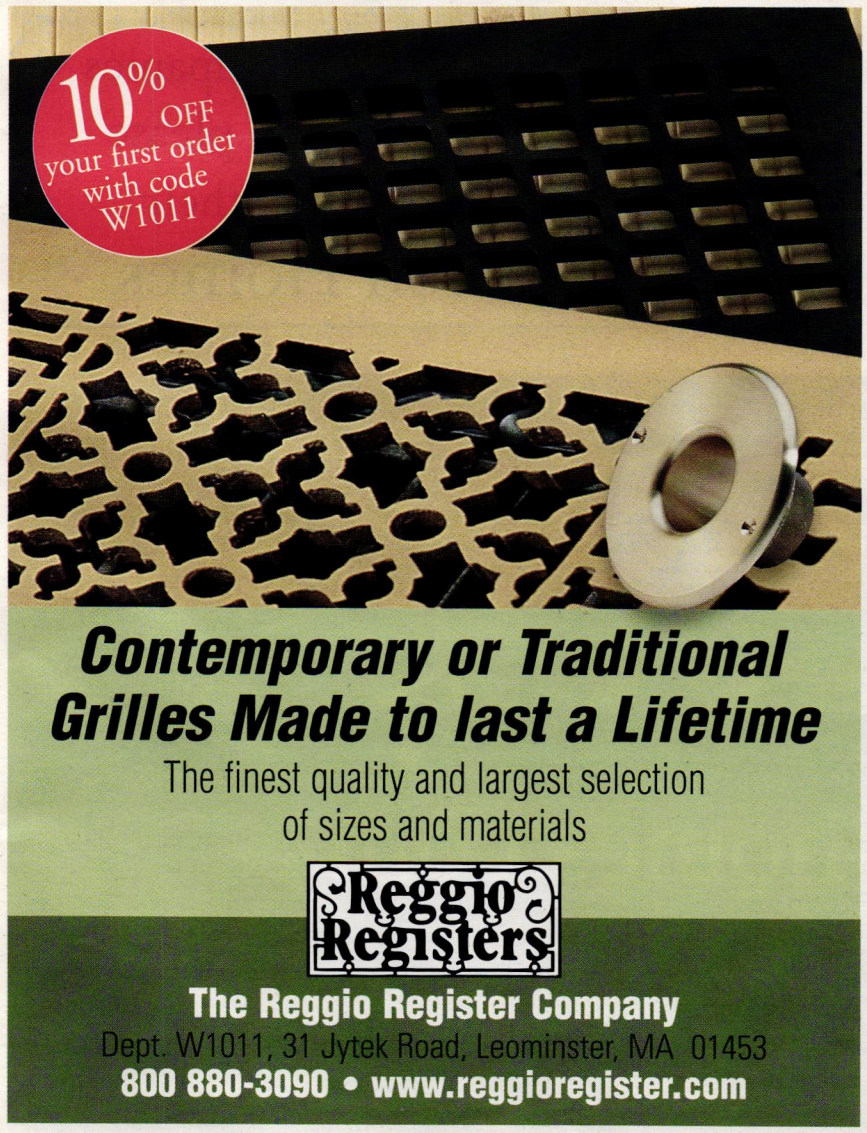
Fabricator of sheet-metal ornament: hundreds of stock designs of cornices, moldings, brackets, backsplashes, pressed-metal ceilings, siding, roofing, cresting, kitchen equipment & more; duplication from samples or drawings.
Click on No. 520



W.F. Norman manufactured these stamped sheet-metal ornaments.

Wiemann Metalcraft
918-592-1700; Fax: 918-592-2385
www.wmcraft.com
Tulsa, OK 74107

Designer, fabricator, finisher & installer of custom ornamental metalwork: railings, fencing, gates, columns, balustrades, lighting, grilles, doors, balconies & more; all cast & wrought metal alloys, finishes & architectural styles; since 1940.
Click on No. 1223



CLICK ON NO. 5810



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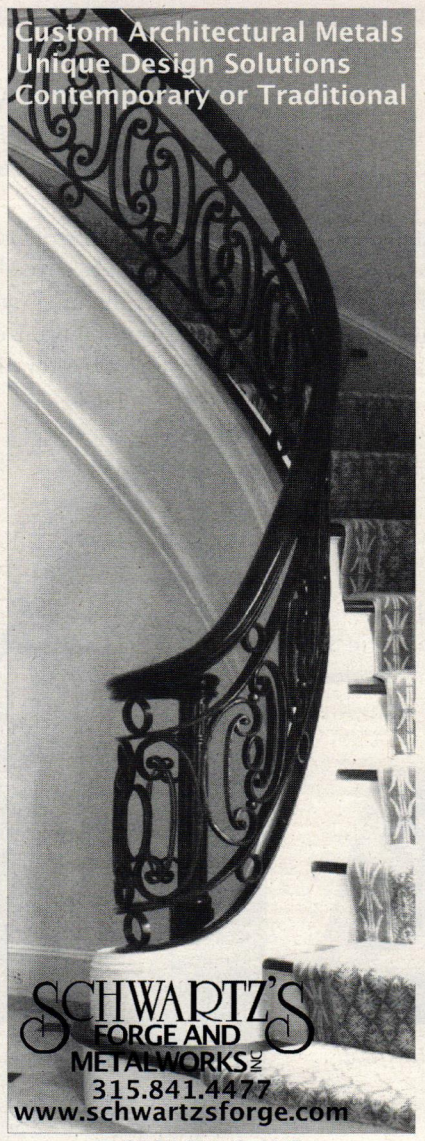


Forged Iron Driveway Gates, Wichita, KS

www.wmcraft.com
(918) 592-1700
sales@wmcraft.com

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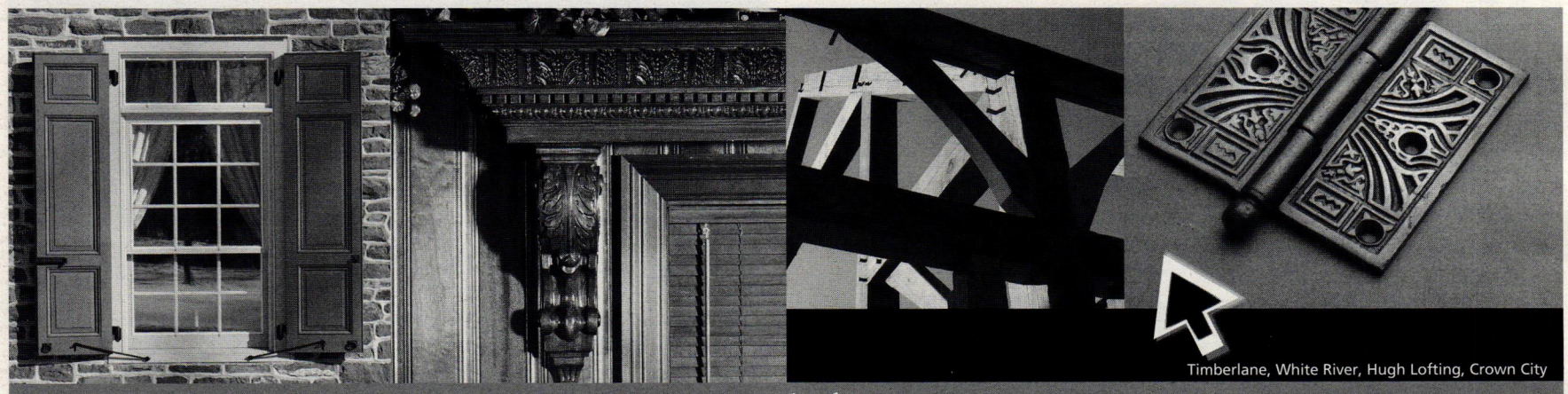
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Timberlane, White River, Hugh Lofting, Crown City

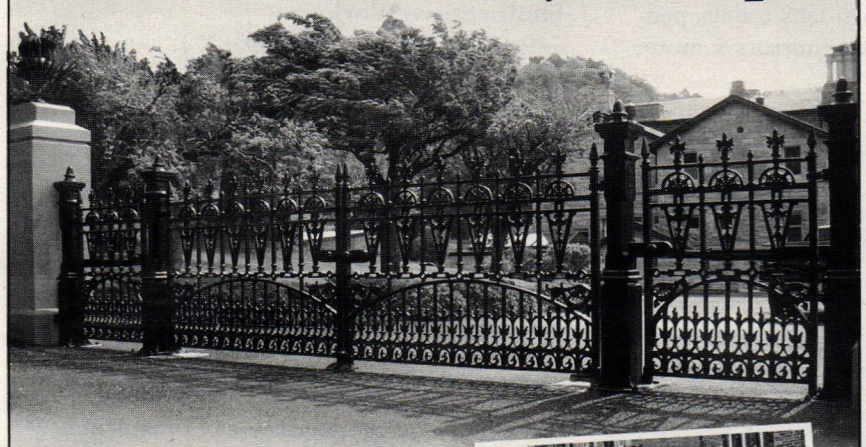
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Finely crafted cast iron gates

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Heritage Cast Iron USA supplies finely crafted cast iron gates and railings in seven unique design collections.

Made using the original late 19th century designs and techniques, these are ideal for any new construction, restoration or re-generation project.

Heritage Cast Iron USA products are a perfect fit for any project when traditional ornamental metalwork designs, high quality and moderate cost is important.

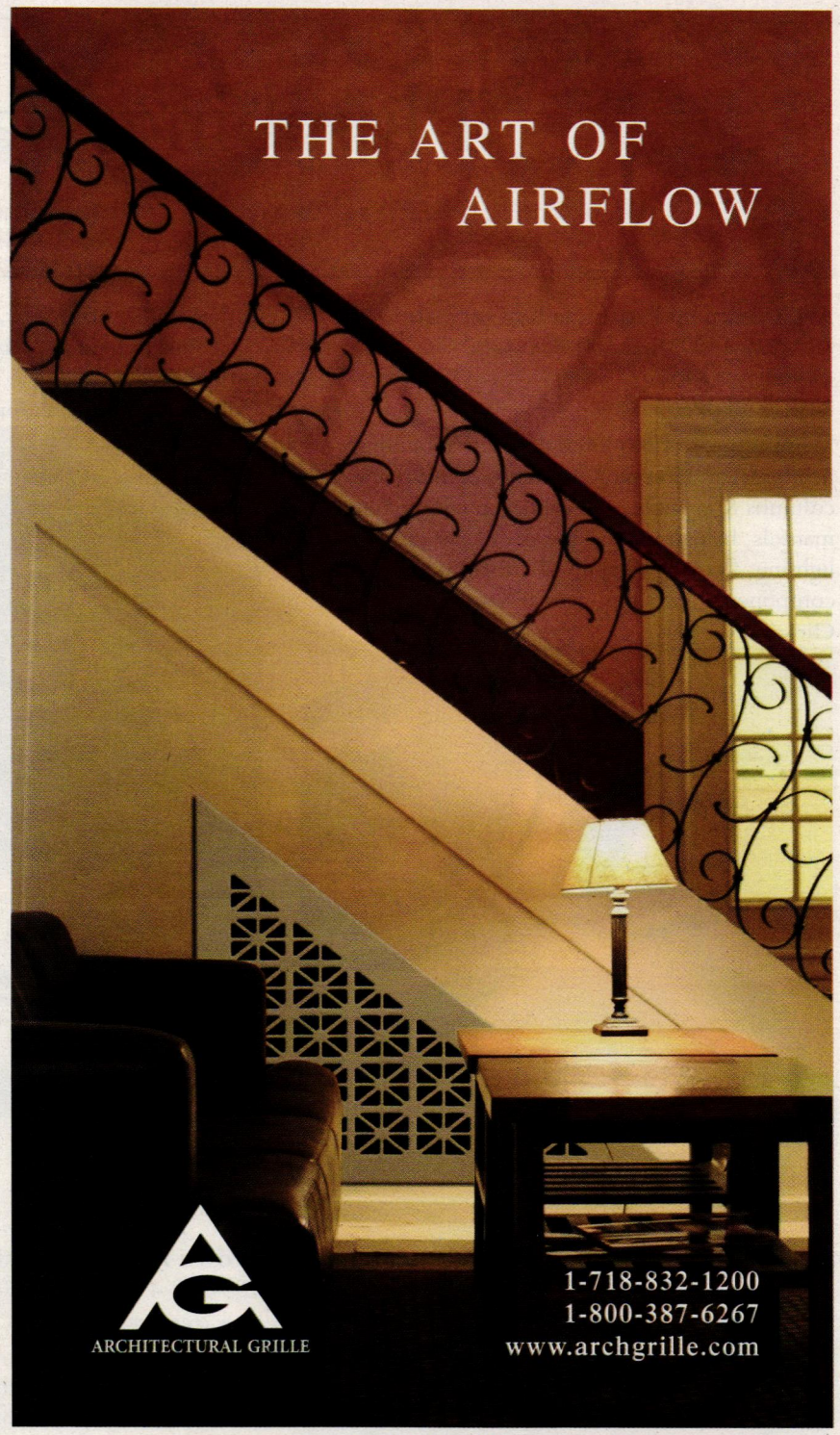
The modular designs of the fence and pre-hung gates allow for quick installation.

Call now 1-877-855-4766 for a copy of our 16 page brochure or visit www.heritagecastironusa.com to view our complete product line

639 West 41st ST
Tulsa, Oklahoma 74107
Email: sales@heritagecastironusa.com

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Plumbing, Bath & Heating

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Architectural Products by Outwater, LLC

800-835-4400; Fax: 800-835-4403
www.outwater.com
Bogota, NJ 07603

Manufacturer of 65,000+ decorative building products: architectural moldings & millwork, columns & capitals, wrought-iron components, mantels, balustrading, door & shutter hardware, lighting, flooring, ceiling tile, furniture & cabinet components, carvings, arbors & more.

Click on No. 5008



Architectural Products by Outwater offers a broad selection of copper sinks, including bar sinks, standard and chef-size kitchen sinks, and 14- and 16-in. lavatory sinks.

Bathroom Machineries, DEA

209-728-2031; Fax: 209-728-2320
www.deabath.com
Murphys, CA 95247

Supplier of Early American & Victorian bathroom fixtures & accessories: antique & reproduction bathroom fixtures; tubs, high-tank toilets, pedestal sinks, medicine cabinets, mirrors & more; antique lighting.

Call for more information.



This Roman-style bathtub is one of the many fixtures available from Bathroom Machineries.

Crown Point Cabinetry

800-999-4994; Fax: 603-370-1218
www.crown-point.com
Claremont, NH 03743

Custom fabricator of handcrafted, period-style cabinetry for kitchens, baths & other rooms: Arts & Crafts, Shaker, Victorian, Early American & contemporary styles; available nationwide.

Click on No. 477



Crown Point Cabinetry offers various styles, including Shaker, Arts & Crafts, Early American, Victorian, Transitional and Contemporary; the cabinetry shown here is painted with White Tie eco-friendly Estate Eggshell paint from Farrow & Ball.

Elmira Stove Works

519-669-1281; Fax: 519-669-1774
elmirastoveworks.com
Elmira, ON, Canada N3B 3P1

Manufacturer of vintage-style stoves & kitchen appliances: range hoods, ovens, refrigerators & more.

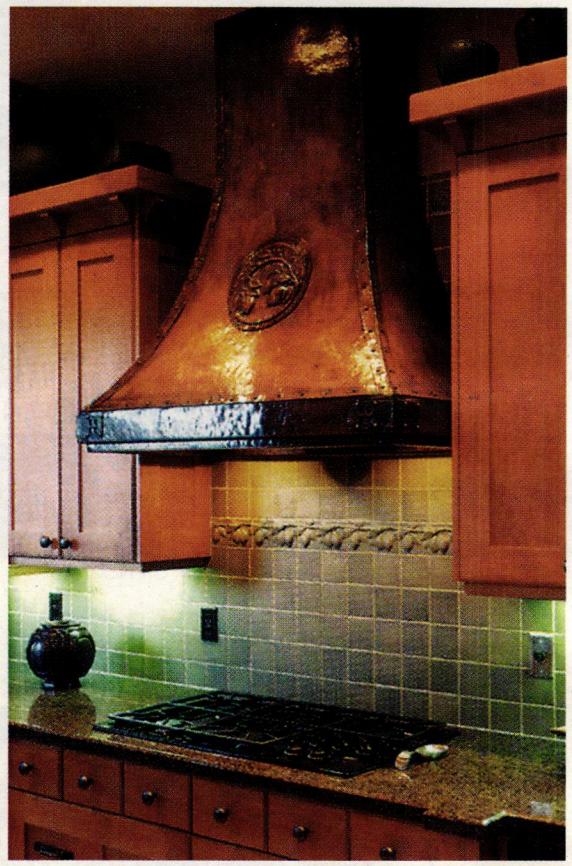
Click on No. 1626

Historical Arts & Casting, Inc.

800-225-1414; Fax: 801-280-2493
www.historicalarts.com
West Jordan, UT 84081

Designer & custom fabricator of ornamental metalwork: benches, columns, balustrades, lighting, gazebos, fencing, grilles, doors, windows, skylights, finials & more; cast iron, bronze, aluminum & wrought iron/steel; many styles; restoration services.

Click on No. 1210



This rustic copper kitchen hood was designed and fabricated by Historical Arts & Casting.

House of Antique Hardware

888-223-2545; Fax: 503-233-1312
www.hoah.us
Portland, OR 97232

Supplier of door, window, cabinet, furniture, electrical & bath hardware: original antique & vintage reproductions; Federal, Victorian & Arts & Crafts styles; hardware specialists available to assist with renovation projects.

Click on No. 339



www.buildingport.com

Bringing Together Information About Building Products and Materials

Rejuvenation
888-401-1900; Fax: 800-526-7329
www.rejuvenation.com
Portland, OR 97210

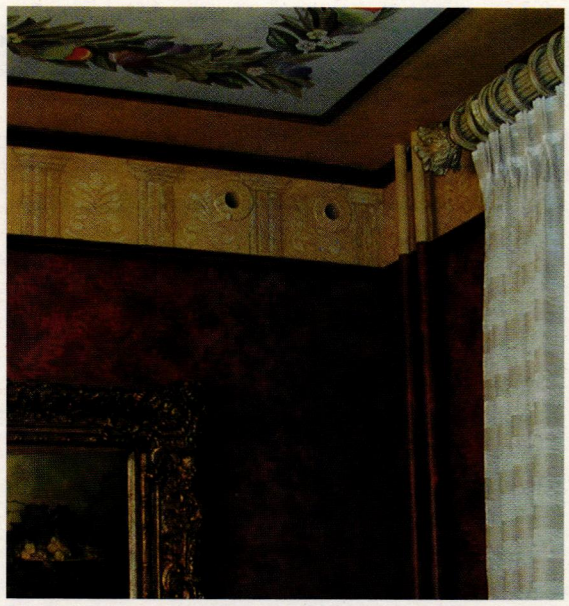
Manufacturer of period-style lighting & hardware: door, bath, window & cabinet hardware; Victorian, Colonial Revival, Neoclassical, Arts & Crafts, Art Deco & Atomic Age; 12 finishes; direct delivery.
Click on No. 7630

Subway Ceramics
888-387-3280; Fax: 608-237-7291
www.subwaytile.com
Verona, WI 53593

Supplier of historically authentic ceramic tile: field tile, moldings & trim pieces; mosaics; Victorian style.
Click on No. 1687

The Nanz Company
212-367-7000; Fax: 212-367-7375
www.nanz.com
New York, NY 10013

Designer & manufacturer of period-style door, window & cabinet hardware: Gothic to Modern; specialized finishes; bathroom fittings & accessories; works directly with architects, designers & builders; consultation, specification & restoration services.
Click on No. 1150



Unico's small-duct, high-velocity HVAC system takes less than ¼ the space of a traditional system, making it ideal for historic buildings.

Unico System, Inc.
800-527-0896; Fax: 314-457-9000
www.unicosystem.com
Saint Louis, MO 63111

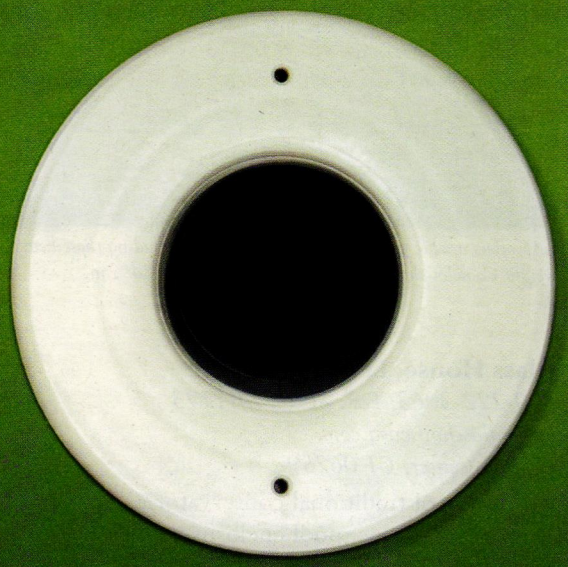
Supplier of mini-duct system: has small flexible hoses for retrofitting HVAC systems into old buildings.
Click on No. 1464

W.F. Norman Corp.
800-641-4038; Fax: 417-667-2708
www.wfnorman.com
Nevada, MO 64772

Fabricator of sheet-metal ornament: hundreds of stock designs of cornices, moldings, brackets, backsplashes, pressed-metal ceilings, siding, roofing, cresting, kitchen equipment & more; duplication from samples or drawings.
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The Unico small duct high velocity heating and air conditioning system delivers air more efficiently than any other air management system, making it the perfect choice for historic restoration projects.

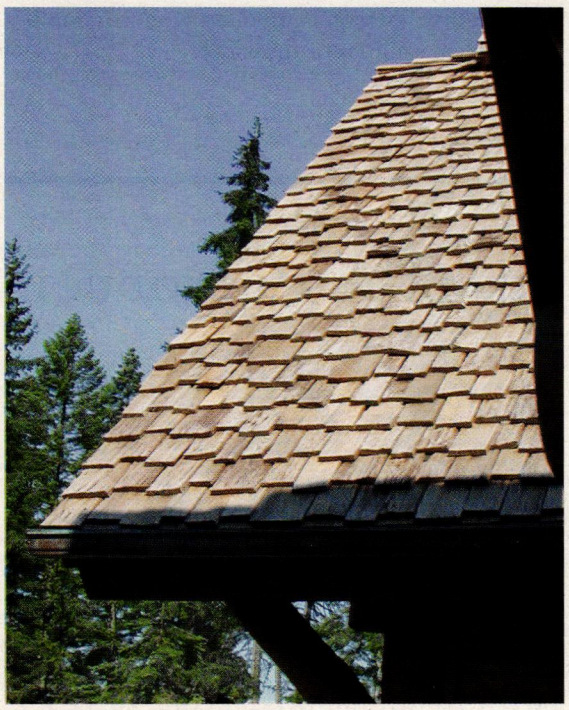
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Roofing & Roof Specialties

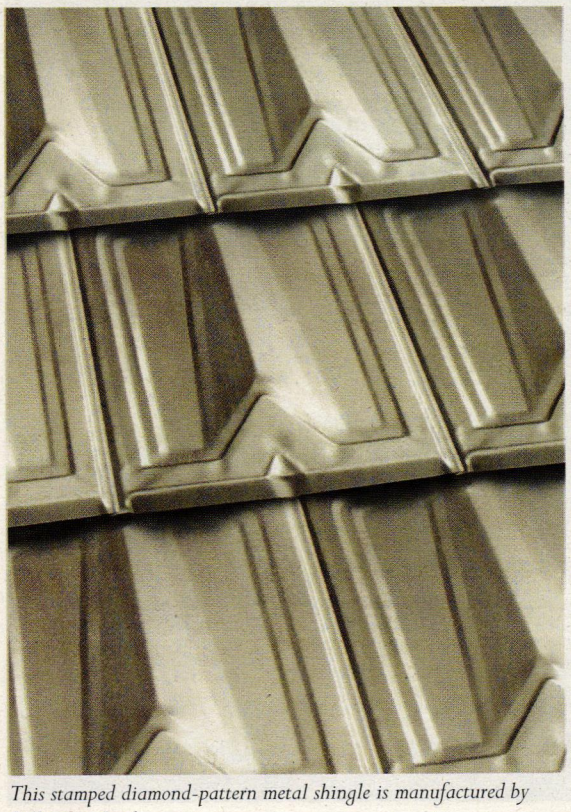
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Fire-treated western red cedar roof shakes from Bear Creek Lumber were installed on this roof.

Bear Creek Lumber
800-597-7191; Fax: 509-997-2040
www.bearcreeklumber.com
Winthrop, WA 98862

Supplier of wood flooring, paneling, roofing, fencing, new & recycled timbers & decking: hand-split, machine-cut & fancy-cut butt fire- & rot-retardant-treated shakes & shingles; quarter-sawn clapboard & siding; post & beam.
Click on No. 521



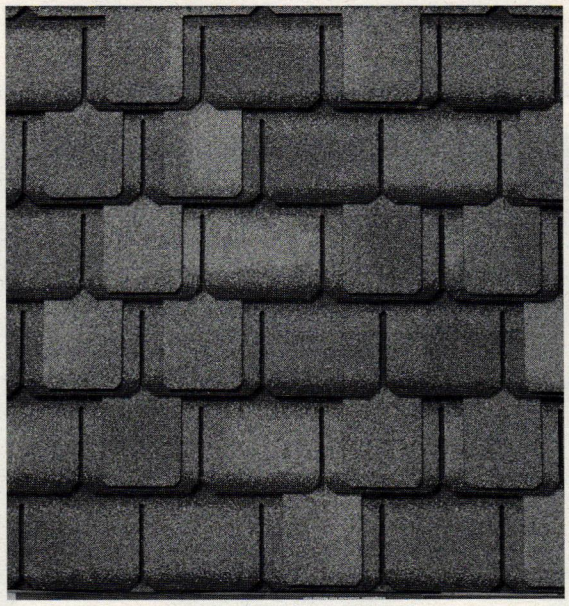
This stamped diamond-pattern metal shingle is manufactured by Follansbee Steel.

Follansbee Steel
800-624-6906; Fax: 304-527-1269
www.follansbeeroofing.com
Follansbee, WV 26037

Manufacturer of metal roofing products: Terne II, a zinc/tin-coated carbon steel; Klassic Kolors, a prepainted Terne II; TCS II, a zinc/tin-coated stainless steel; snowguards.
Click on No. 1289

GAF Materials Corp.
973-628-3000; Fax: 973-628-3865
www.gaf.com
Wayne, NJ 07470

Manufacturer of roofing: Timberline fiberglass asphalt shingle with wood look; Slateline imitation-slate shingles; Country Mansion shingles with natural-stone or slate look; metal roofing; stone veneer.
Click on No. 1178 for Grand Slate; 1179 for Country Estates; 1181 for Country Mansion; 1315 for Camelot; 9270 for Slateline



GAF offers a wide variety of roofing products, including these heavy-weight Camelot slate-look shingles measuring 17x34½ in.

Glass House, LLC
800-222-3065; Fax: 860-974-1173
www.glasshouseusa.com
Pomfret Center, CT 06259

Fabricator of traditional conservatories, greenhouses, sunrooms, pool enclosures, roof lanterns, specialty skylights & glass roof systems: mahogany or aluminum frame & copper; custom fabrication.
Click on No. 1870

Haddonstone (USA), Ltd.
719-948-4554; Fax: 719-948-4285
www.haddonstone.com
Pueblo, CO 81001

U.S.- & British-based manufacturer of landscape ornament & architectural cast stonework: mantels, fountains, gazebos, planters, balustrades, sculpture, columns, capitals, porticos, cornices, weathervanes, molding, trim, molded panels & more; custom components.
Click on No. 4020

Historical Arts & Casting, Inc.
800-225-1414; Fax: 801-280-2493
www.historicalarts.com
West Jordan, UT 84081

Designer & custom fabricator of ornamental metalwork: benches, columns, balustrades, lighting, gazebos, fencing, grilles, doors, windows, skylights, finials & more; cast iron, bronze, aluminum & wrought iron/steel; many styles; restoration services.
Click on No. 1210



Historical Arts & Casting supplied this 13 ft. 10½-in. finial.

NIKO Contracting Co., Inc.
412-687-1517; Fax: 412-687-7969
www.nikocontracting.com
Pittsburgh, PA 15213

Nationwide contractor, fabricator & installer of architectural sheet metal & roofing: slate, tile, metal & other roofing; ornamental ceilings, cresting, finials, cornices, cupolas, domes, steeples & snowguards.
Click on No. 8300

Renaissance Conservatories
800-882-4657; Fax: 717-661-7727
www.renaissanceconservatories.com
Leola, PA 17540

Custom fabricator & installer of traditional conservatories, sunrooms, greenhouses, skylights, roof lanterns, garden houses, pool enclosures & garden windows: handcrafted mahogany & cedar components.
Click on No. 378



Renaissance Conservatories fabricates custom skylights as well as conservatories.

Tanglewood Conservatories
410-479-4700; Fax: 410-479-4797
www.tanglewoodconservatories.com
Denton, MD 21629

Designer, manufacturer & installer of traditional wood conservatories, roof lanterns & other glass architecture: sunrooms, pool enclosures, greenhouses, garden houses, follies, gazebos & pavilions; cupolas, skylights, cresting & finials.
Click on No. 8270



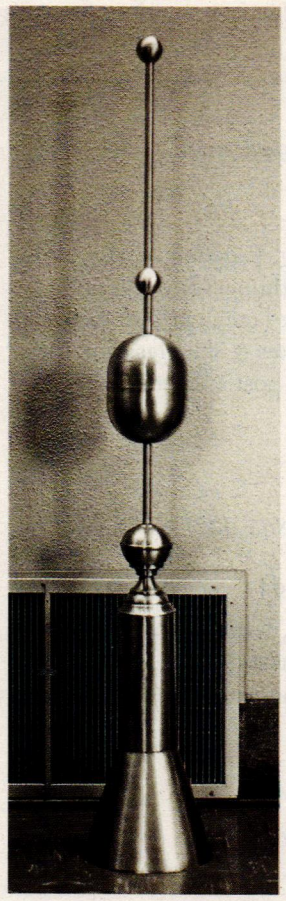
Tanglewood Conservatories offers custom features, such as this sky mural, in its conservatories.

Vintage Woodworks
903-356-2158; Fax: 903-356-3023
www.vintagewoodworks.com
Quinlan, TX 75474

Supplier of Victorian millwork: western red cedar shingles, porch parts, columns, turned & sawn balusters, railings, brackets, gazebos, cornices, corbels, spandrels, mantels, storm & screen doors & more.
Click on No. 1061

W.F. Norman Corp.
800-641-4038; Fax: 417-667-2708
www.wfnorman.com
Nevada, MO 64772

Fabricator of sheet-metal ornament: hundreds of stock designs of cornices, moldings, brackets, backsplashes, pressed-metal ceilings, siding, roofing, cresting, kitchen equipment & more; duplication from samples or drawings.
Click on No. 520



A variety of metal finials are available from W.F. Norman.

Wiemann Metalcraft
918-592-1700; Fax: 918-592-2385
www.wmcraft.com
Tulsa, OK 74107

Designer, fabricator, finisher & installer of custom ornamental metalwork: railings, fencing, gates, columns, balustrades, lighting, grilles, doors, balconies & more; all cast & wrought metal alloys, finishes & architectural styles; since 1940.
Click on No. 1223

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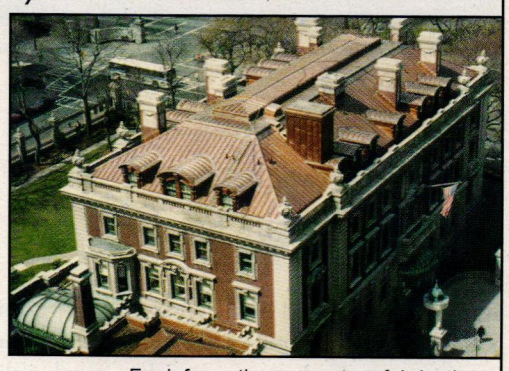
The central website for historically inspired products and services on the internet includes products used for restoration, renovation and new construction. There's more information and links to historical products than you'll find on any other site.

- Searchable Product Database with 112 product categories and 371 companies
- 162 online product brochures
- Links to 272 companies and related organizations
- In-depth Product Report of the Month
- E-mail order form for Product Literature

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NKO CONTRACTING CO.

For information on custom fabrication and/or installation contact:
Phone (412) 687-1517
3434 Parkview Ave., Pittsburgh, PA 15213

CLICK ON NO. 8300

Salvaged Materials & Antiques

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800-597-7191; Fax: 509-997-2040
www.bearcreeklumber.com
Winthrop, WA 98862
Supplier of wood flooring, paneling, roofing, fencing, new & recycled timbers & decking: hand-split, machine-cut & fancy-cut butt fire- & rot-retardant-treated shakes & shingles; quarter-sawn clapboard & siding; post & beam.
Click on No. 521

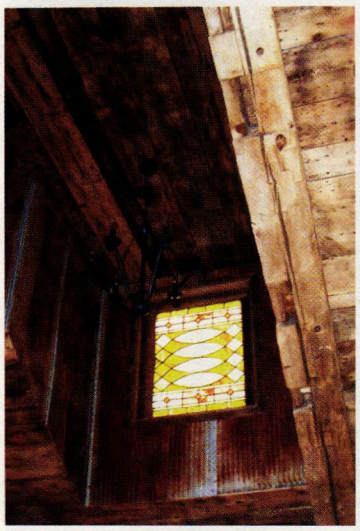
Board & Beam
860-868-6789; Fax: 860-868-0721
www.boardandbeam.com
Washington Depot, CT 06793
Supplier of antique barns, lumber & flooring: hand-hewn beams; Shaker-style tables in oak, white & yellow pine & chestnut; restoration of Colonial structures.

Brandt, Sylvan
717-626-4520; Fax: 717-626-5867
www.sylvanbrandt.com
Lititz, PA 17543
Supplier of 18th- & 19th-century building materials salvaged from old houses & barns: columns, doors, mantels, sinks & bathtubs; antique & resawn flooring; antique heart pine, ancient oak, chestnut, white pine & hemlock; radiators; since 1960.



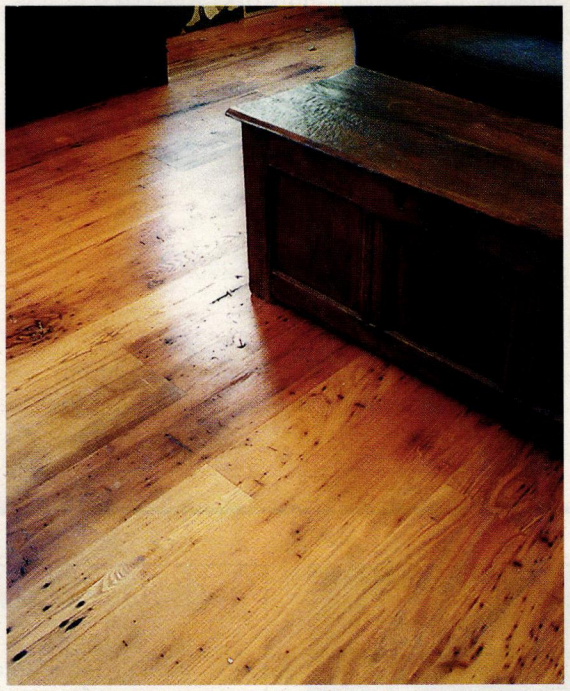
Sylvan Brandt offers antique hand-hewn beams in lengths from 6 to 40 ft.

Carlson's Barnwood Co.
309-522-5550; Fax: 309-522-5123
www.carlsonsbarnwood.com
Cambridge, IL 61238
Supplier of recycled barn-wood planks, re-milled antique flooring, dimensional lumber & timbers in various shades & types: cupolas, porch poles, siding, milled & barn lumber, flooring & paneling in pine & oak.



Antique wood on the ceiling and hand-hewn beams were supplied by Carlson's Barnwood.

Chestnut Specialists, Inc.
860-283-4209; Fax: Same as phone
www.chestnutspec.com
Plymouth, CT 06782
Supplier of re-milled flooring from antique barn lumber: authentic antique planks, hewn beams, weathered siding, original flooring, antique heavy timber & salvaged logs for milling.
Click on No. 8780



Re-milled chestnut antique wide-board flooring is available from Chestnut Woodworking & Antique Flooring.

Conklin's Authentic Antique Barnwood
570-465-3832; Fax: 570-465-3835
www.conklinsbarnwood.com
Susquehanna, PA 18847
Wholesale distributor of antique barn wood & hand-hewn beams: wide-board, strip & random-width flooring; white pine, chestnut, antique heart pine, pine, antique oak & hemlock; hewn rafters, pole rafters & half-rounds.

Gavin Historical Bricks Inc.
319-354-5251; Fax: 319-688-3086
www.historicalbricks.com
Iowa City, IA 52245
Supplier of authentic antique brick pavers, granite cobblestones, clinker & common brick: custom matching; large quantities; special shapes; hand-molded & face brick; nationwide shipping.
Click on No. 191

Longleaf Lumber, LLC
617-871-6611; Fax: 617-871-6615
www.longleaflumber.com
Cambridge, MA 02138
Supplier of antique lumber & flooring: wide-board & random-width flooring; stair parts; custom milling; longleaf heart pine, chestnut, antique eastern white pine & other woods; wide-plank & random-width boards; cork flooring.
Click on No. 272



Longleaf Lumber salvaged and recycled the old-growth timber from this building.

Longwood Antique Woods
859-233-2268; Fax: 859-455-9629
www.longwoodantiquewoods.com
Lexington, KY 40505
Supplier of antique flooring & vintage building materials: hand-hewn barn frames for home conversions, antique log homes & cabins; large variety of timbers & beams; antique stall doors from famous Kentucky farms; reclaimed brick.

Old House Parts Company
207-985-1999; Fax: 207-985-1911
www.oldhouseparts.com
Kennebunk, ME 04043
Supplier of architectural salvage from the 1730s to 1940s: doors, windows, stained glass, hardware, mantels, beams, flooring & more; restoration, renovation & custom-design services.

Stone, Brick & Masonry

To order free product literature from a company listed in this Buying Guide, go to **www.period-homes.com/rs** and click on the appropriate reader service number.

Architectural Products by Outwater, LLC

800-835-4400; Fax: 800-835-4403
www.outwater.com
Bogota, NJ 07603

Manufacturer of 65,000+ decorative building products: architectural moldings & millwork, columns & capitals, wrought-iron components, mantels, balustrading, door & shutter hardware, lighting, flooring, ceiling tile, furniture & cabinet components, carvings, arbors & more.

Click on No. 5008



For the look of stone, stucco or brick, Outwater supplies faux panels in high-density polyurethane.

Belden Brick Co., The

330-456-0031; Fax: 330-456-2694
www.beldenbrick.com
Canton, OH 44702

Manufacturer of brick: variety of colors, textures, sizes & stock & custom shapes; color matching; jack arches, water tables, bullnoses, coping caps, pavers, face brick, brick sculpture & more.



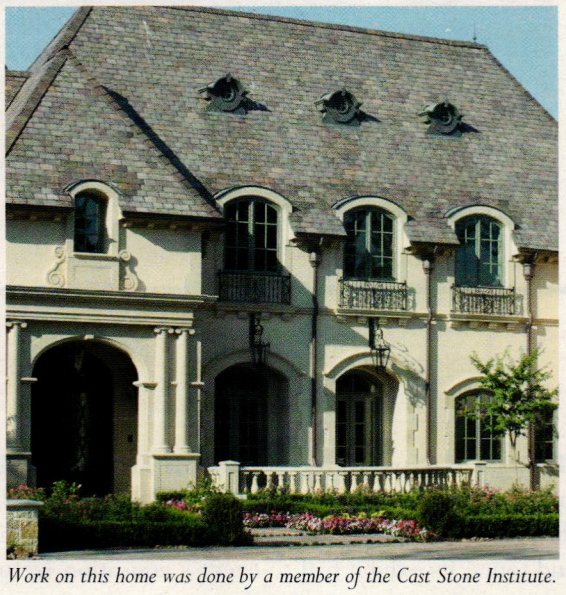
The Belden Brick Co. supplied its St. Anne blend for this residence.

Cast Stone Institute

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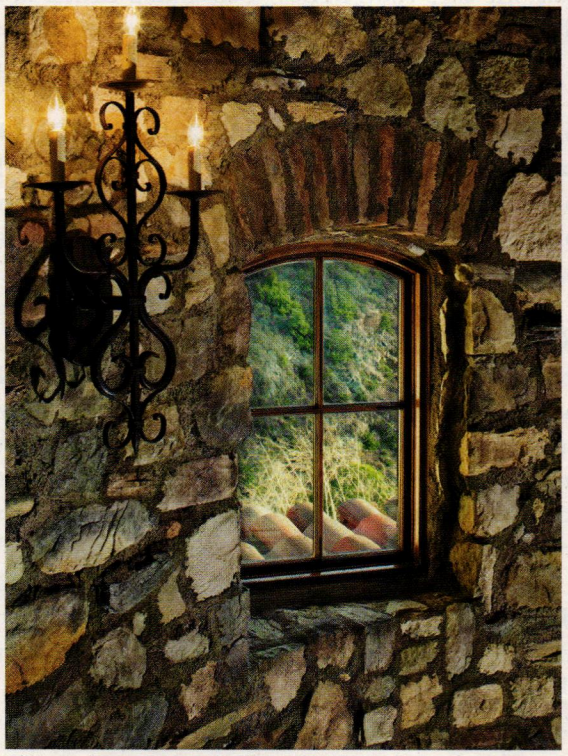


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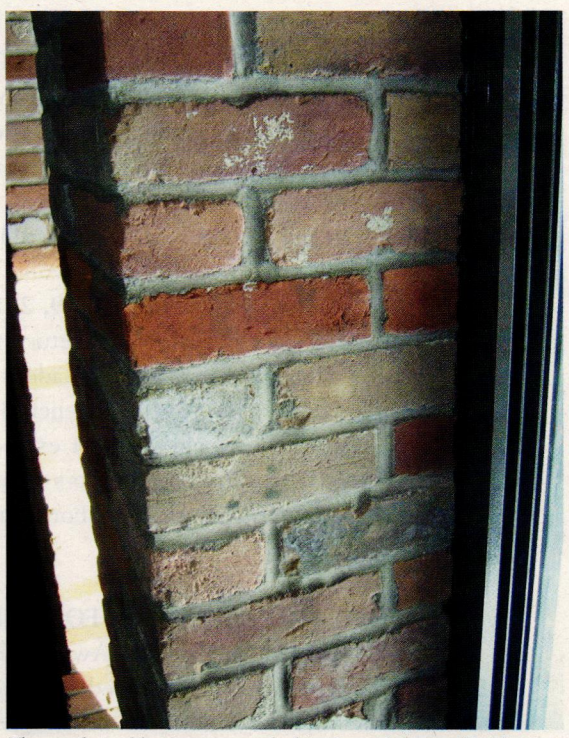
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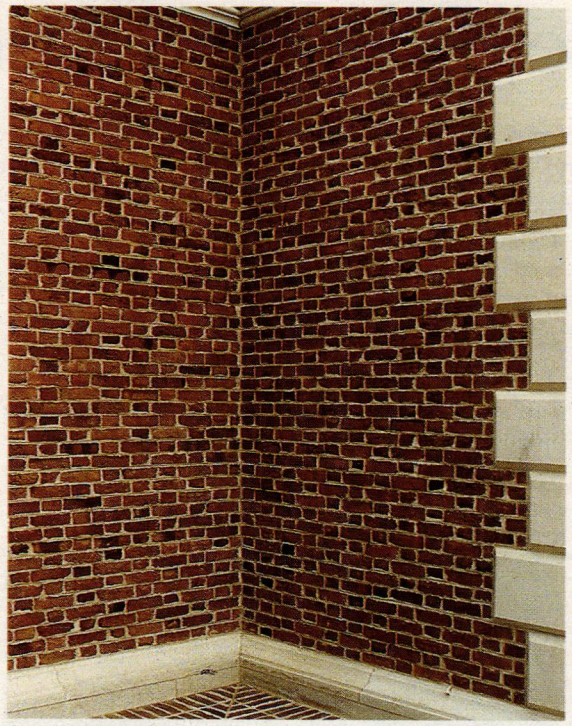
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Calendar of Events

2010 BUILD BOSTON EXHIBITION & CONFERENCE, November 17-19, 2010. The annual Build Boston Exhibition and Conference will take place at the Seaport World Trade Center in Boston, MA. The event features over 200 workshops, sessions, symposiums and tours; its exhibit hall will showcase the latest building technologies, products and services. For more information and registration, visit www.buildboston.com.

GREENBUILD 2010, November 17-19, 2010. The annual Greenbuild international conference and expo will return to McCormick Place West in Chicago, IL, one of the first cities to adopt LEED certification for its public buildings. This year's event, "Generation Green: Redefining the Future," will feature the world's largest expo devoted to green building products and services, tours of Chicago's green historic sites and LEED workshops taught by industry experts. For more information, visit www.greenbuildexpo.org.

PALLADIO AWARDS DEADLINE FOR SUBMISSIONS, November 19, 2010. The 10th annual Palladio Awards, honoring the excellence in traditional architecture, are sponsored by *Traditional Building* and *Period Homes* magazines and the Traditional Building Exhibition and Conference. For more information, go to www.palladioawards.com.

NATIONAL PRESERVATION INSTITUTE: HISTORIC PRESERVATION SEMINARS, September 2010 – June 2011. The National Preservation Institute will conduct a series of training seminars for professionals in management, development and historic, cultural and environmental preservation in many cities across the country. Seminars, case studies and small group exercises will highlight state-of-the-art practices in historic preservation. For more information, visit www.npi.org or email info@npi.org.

ICA MCKIM, MEAD & WHITE LECTURE, January 20, 2011. Architectural and social historian Mosette Broderick will discuss the historical influence of architectural icons Charles McKim, William Mead and Stanford White during America's Gilded Age. For more information, visit www.classicist.org or call 212-730-9646.

2011 METALFAB EDUCATION EXPO & EXCHANGE, March 16-19, 2011. The National Ornamental & Miscellaneous Metals Association (NOMMA) will host its annual convention in New Orleans, LA. The event's education lectures and session highlights include a slide show of the recent renovation of Statue of Liberty, a photographic tour of New Orleans historic ironwork as well as hands-on training sessions and tours of local ornamental iron workshops. For more information and to register, visit www.nomma.org.

SOCIETY OF ARCHITECTURAL HISTORIANS ANNUAL MEETING & EXHIBITION, April 13-17, 2011. The Society of Architectural Historians will host its next annual meeting at the Marriott New Orleans' Convention Center in New Orleans, LA. The event features speaker sessions of new scholarly and critical research, as well as local and regional study tours of the host city. For more information, visit www.sah.org.

AIA 2011 NATIONAL CONVENTION AND DESIGN EXPOSITION, May 12-14, 2011. AIA will host its annual National Convention and Design Exposition at the Morial Convention Center in New Orleans, LA. The event's presentations, workshops and education tours of the city's historic architecture will center on the theme, "Regional Design Revolution: Ecology Matters. For more information, visit www.aia.org/convention.

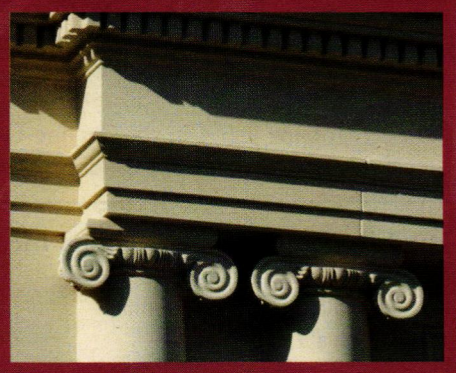
NATIONAL BUILDING MUSEUM PROGRAMS & EXHIBITS. The National Building Museum in Washington, DC, offers a series of exhibits and programs throughout the year on topics dealing with architectural design and building. Many of the programs qualify for AIA continuing-education units. Current exhibitions include "Palladio and His Legacy: A Transatlantic Journey," an opportunity to see 16th-century drawings by Italian Renaissance architect Andrea Palladio. The building itself is worth the visit, and 45-minute walk-in tours are offered daily. For details on current programs and a tour schedule, go to www.nbm.org.

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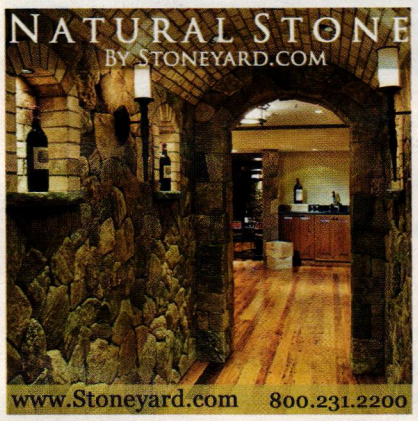


For technical information, a listing of our members, photos for project ideas and more, reference our website.

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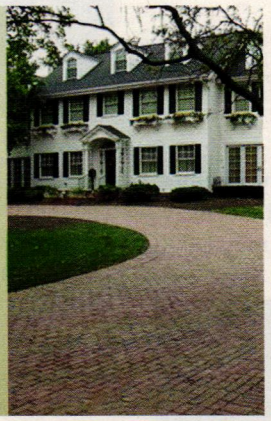
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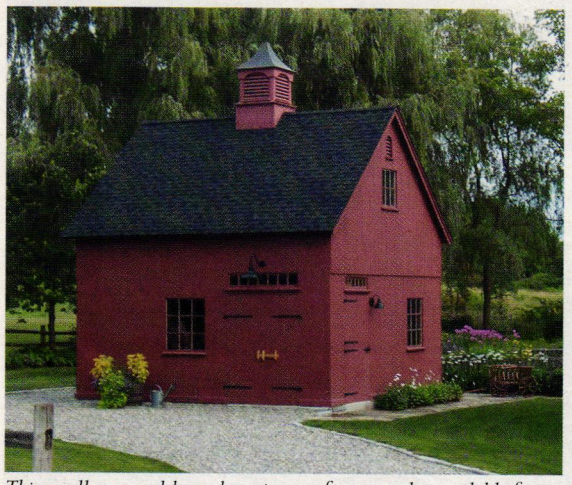
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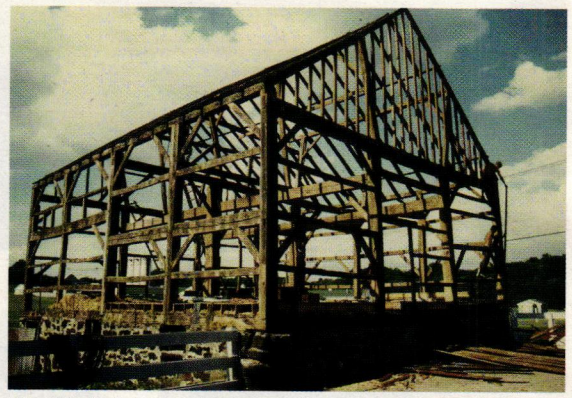
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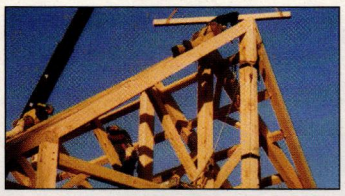
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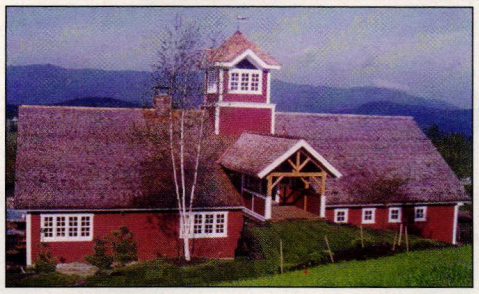
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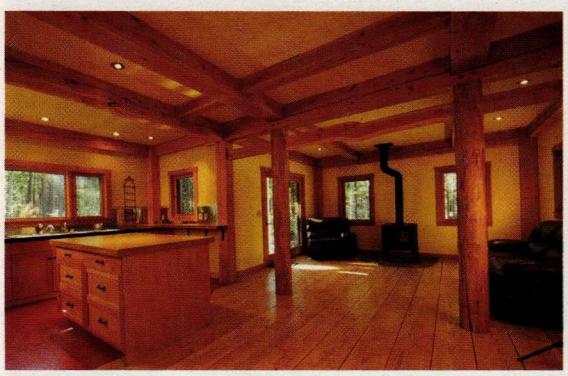
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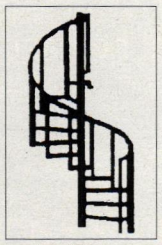
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Sustainable Classical Design

Robert Adam: The Search for a Modern Classicism

by Richard John; foreword by H.R.H. The Prince of Wales
Images Publishing Group, Mulgrave, Victoria, Australia; 2010
260 pages; hardcover; 600 full-color images; $90
ISBN 978-1920-744540

Reviewed by Clem Labine

It's been demonstrated that today's top Classical architects can design homes for wealthy clients that are as refined as anything created in the Renaissance. Less well proven is whether the language of Classicism can be adapted to meet challenges of the 21st century, especially in the areas of advanced technology, sustainability and limited budgets.

That's why this new monograph on the work of Adam Architecture is of particular significance. With offices in London and Winchester, England, it is the largest architectural firm in Europe that specializes in the design of Classical and traditional buildings. Although the book has its share of exquisite residences for well-heeled clients, the volume is notable for its demonstration of how the Classical language is readily adapted to meet many of today's problems, while at the same time producing beautiful buildings that enrich the built environment.

It is also notable that the monograph features the work of four designers. Although Adam Architecture bears only the name of the firm's founder, Robert Adam, there are four other principals (called "directors"): Nigel Anderson, Paul Hanvey, Hugh Petter and George Saumarez Smith. Paul Hanvey is the technical director of the practice, while the other four directors design their own projects – mainly in the Classical idiom, but also in other traditional styles when appropriate.

The majority of projects shown are by Robert Adam, who received a conventional architectural training in Modernism, but turned to traditional design in the early 1970s – at a time when traditionalism was heresy in British architectural circles. Having won a scholarship to the British School in Rome, Adam began years of research and writing on the Classical tradition. Among other things, Adam internalized the idea that Classicism is not a static, by-the-numbers exercise, but rather a dynamic set of principles that allows designers great creative latitude within the concept of "rule and invention" – just as the ancients had done.

Adam is fiercely committed to demonstrating that Classicism is relevant in the 21st century and that it can take advantage of modern materials and technology while still producing buildings that are aesthetically pleasing. For example, the firm's ability to combine a modern interpretation of the Classical tradition with the latest developments in solar-energy research is evident in projects such as its solar house on the Sussex Downs.



The south elevation of Robert Adam's solar house features large areas of triple glazing for solar gain. The attenuated columns, which minimize interference with solar rays, were inspired by fantasy architecture in Pompeian wall paintings. The pediment breaks back dramatically in the center to admit low winter sun that heats the thermal mass inside, including the black slate floor.



Robert Adam designed his own home, near Winchester, in the late 1980s in a classicized Arts and Crafts manner. The garden elevation shown here is a three-bay composition, with bays separated by abstracted brick pilasters of a giant order. The steep pitch of the red clay tile roof emphasizes the Arts and Crafts connection.

The inherent sustainability of traditional architecture is a constant theme in the work of Adam Architecture – backed up by technical studies the firm has commissioned. They've shown that reducing carbon consumption is best achieved through well-thought-out traditional design and construction – rather than relying on complicated mechanical engineering systems. Working with a leading environmental engineering firm, Adam proved that insulated solid-wall construction has better energy-saving properties than the most technically advanced glass curtain-wall construction. Adam Architecture has even designed a very traditional-looking house with a zero carbon footprint.

Another unusual aspect of Robert Adam's career is that, unlike most Classical architects, much of his early work involved commercial and public buildings, rather than residential. Since there are fewer Classical precedents for multi-story commercial buildings, it forced Adam at an early stage to extensively explore the possibilities of what he has called "trabeated rationalism." Because of his study of Baroque architecture, many of Adam's exterior elevations reflect some of Baroque's most powerful sculptural effects: rhythmic arrangements of components; advancing and receding elements in the façade; and deliberate tension between opposing elements on an elevation. Many of Adam's designs have a muscular, kinetic vitality that is unusual among today's Classical architects.

The more than 100 projects covered in the book fall into five major categories: commercial and public buildings; residences; grand country houses; urban design and master planning; and furniture and ornament. Author Richard John's text is both erudite and illuminating; the captions for the hundreds of color photos are similarly informative. Photography in the 260-page monograph is excellent, and the printing and paper do justice to the photos.

Adding spice to the book, John goes beyond mere project descriptions and relates some struggles the firm has gotten into with local design review bodies. Similar to the U.S., many of these bodies are in thrall to the Modernist architectural establishment, and believe that any new construction should be "of our time" – i.e., Modernist in style. The firm has won many of these battles, but lost others.

Besides providing a fascinating glimpse into high-level traditional design outside the U.S., the book furnishes convincing evidence that Classical architecture is more than aesthetically pleasing: It has a strong role to play in an era that cares more and more about sustainability. ■

Fitting Right In

Nice House

by Samuel G. White

The Monacelli Press, New York, NY; 2010

256 pages; 200 color illustrations; $45

ISBN 978-1-58093-287-5

Reviewed by Eve M. Kahn

The houses showcased in *Nice House* will likely never finance hefty private school fees for architects' children. Nor is it likely that these houses will ever show up as cautionary tales of overbuilding – these are not the kinds of sprawling estates that appear in aerial views during gloating media coverage of moguls who have fallen into foreclosure. This is a book about houses that clients can grow old in, comfortably and within their means, but with room for grandchildren around.

The architect Samuel G. White has collected these examples of houses that fit into streetscapes and into lifestyles that he calls "attainable." (He is a great-grandson of Stanford White, the Gilded Age master who mostly catered to the whims of the very rich.)

Like the houses it portrays, *Nice House* will likely be deemed "not polemical enough" in the eyes of some critics. A journalist told White, early in his career, that his own work was insufficiently polemical and hence hard to publish. ("Now I would take that rejection as a compliment," he writes in this book's introduction.) His survey will serve as a useful marketing tool for architects encouraging clients to be "nice," and as a role model for book publishers seeking recession-friendly alternatives to coffee-table volumes about *Architectural Digest*-style wealth porn.

White spends four pages just defining his parameters for a "nice house." The building's overall effect must suit "traditions of civility," and the site should be in or near an urban center or pedestrian-friendly resort rather than isolated atop vast acreage. In fact, his ideal house is clearly visible from the street. He also approves of neighborhoods overseen by review boards and zoning regulations, which impose "objective dimensional limitations on the size and placement of the structure."



John Milner's wooden rear additions to a 1724 brick house in Pennsylvania look like accretions constructed over the course of decades. *Photo: Don Pearse*



On a shingled Hamptons cottage by Cooper, Robertson & Partners, a glazed wall zigzags around sunny living spaces. *Photo: Langdon Clay*

As for style, he adds, "Nice Houses have something to say and they say it with a comprehensible vocabulary, a logical syntax, and a consistent rhetorical voice." Most are actually traditional in style. Exterior materials are typical of the regions – shingles in Rhode Island, stucco in Texas – and engineered to weather gracefully. Front doors are well marked, and gables far outnumber jagged planes and other assorted "conspicuous or gratuitous displays of architectural muscle-flexing." Floor plans allow for "good places to read a book or write a letter, to take a nap or have a conversation, and to cook or to eat, alone or in company." The rooms' architectural details tolerate varied décor, he adds: "Early American dining room chairs, Italian drafting lamps, and Impressionist prints appear throughout Nice Houses, but so do comfortable sofas, mis-shapen ceramic animals made by proud first-graders, and inherited sideboards."

His studies of 32 properties are scattered in 14 states, from Maine to California, plus Washington, DC. White admits, however, to "a slight bias toward the Northeast"; more than half of the chosen houses are clustered between Manhattan and Maine. Their designers include some of our era's most eloquent defenders of the Classical tradition, like Peter Pennoyer, Gil Schafer, Robert A. M. Stern and Ken Tate. White's own office is also on the book's roster, and he allowed in the avant-garde like Tsao & McKown and Minarc.

White's project descriptions are lucid, brief and hype-free, and they come stocked with floor plans. He describes terrain contours, materials and palette choices and circulation patterns. The book also discloses clients' habits: a Rhode Island family stores their dune buggy in the basement of their rebuilt 1890s life-saving station, and a close-knit clan of New York island-dwellers does not mind sharing one tub among their half-a-dozen bedrooms.

The text is honest about the few occasions when a house has not quite yet met its original expectations. A cedar-slatted, three-story box in a wooded resort's unfinished subdivision, he writes, "is set parallel to the street, a thoughtful urban gesture that will have more meaning when the rest of the neighborhood is developed." There's only one slightly annoying quirk in the project descriptions: White comes across as biased against some of the houses' precedents. Not all readers will agree with his stance that nice houses should steer clear of "Victorian fussiness" and "shingle style's tendency toward excessive exuberance."

The photos, although taken by three-dozen photographers, are surprisingly consistent. They reveal a few roaring fires, bouquets in vases and produce in bowls, but do not look stiffly staged, and there are hardly any deceptive "money shots" taken at twilight. This is a practical yet mouthwatering and aspirational study of architects helping people honor the streetscape, keep properties saleable and upgrade their home life by several respectable notches. ■

Adaptive Design

By Eric R. Osth, AIA

When I moved to the Bay Area to attend graduate school in the summer of 1999, the dot-com era was reaching a fever pitch. This was a period of intense creativity and imagination fueled by grande lattes in round-the-clock work environments. It was a fully funded petri dish of outlandish experiments, intensive testing and robust research into this fascinating new way to interact. Everywhere you went, you could sense unrestrained optimism for a bright future of unparalleled communication and access to information and services. With these new ways to interact and connect, people were anxious to figure out what this meant for the way we live.

In graduate school, I distinctly remember a colleague proclaiming that the Internet would end the cities – that with the power of the Internet, the commercial and retail power of cities would diminish as people would be at home on their computers learning, shopping and working. In his mind, it would be a completely "sub-urban" lifestyle. The panacea of this "wired" world was not materializing at the same rate as the innovation and, in December 2000, the bubble burst.

The dot-com era research and development did indeed hold great promise. But the hardware – the desktop computer – could not support this promise of true freedom for the world. The two were almost at odds with each other: the Internet on a home computer was indeed liberating, but at the same time was a very anti-social hardware for a very social media.

The next wave of hardware technology, the hand-held device (smartphones, iPads, etc.), allows you the freedom to roam while connected to the exuberant ideas of the dot-com era. As cities continue to flourish with people on their handheld devices, it is clear that my colleague was only partially correct. The cities are not dead, but it is true that, as a result of technology, change is coming to the way we live in our cities, towns and neighborhoods.

Major changes to the way we live used to come around once in a great while. In the modern era, this evolution is the latest in a series of major technological achievements that have transformed development patterns and the way we live inside, and outside, our homes. Prior to the turn of the 20th century, the use of passenger railroads allowed people to live and commute from outside the city. Thus, the suburb was born. At the start of the 20th century, the first assembly plants allowed the car to be mass produced, making it more affordable to more people. This allowed people to live almost anywhere, and the automobile suburb was created. Since that time, the relationship of the car to the dwelling unit has been a paramount design concern in most any context. In the 1970s, the first energy crisis pushed architects to begin to renew traditional discussions of sustainability and energy-efficient design in a new architecture. In the last few years, this has been another critical design concern.

Today, we are again in the midst of major changes. We are seeing shifts in the way we communicate, research, work and interact in our daily lives. For example, my neighbor's children do not watch television anymore, but use their hand-held devices for entertainment. On a hand-held device, my seven-year-old son contacts his grandparents via a video conference. Locally, I watch college students take campus tours on hand-held devices. In our office, we work around the planet in real time. Hand-held devices are expanding the possibilities for life within our own houses and within our cities. You can literally be anywhere to live, work, learn and play.

So how will this change the way we live within our dwellings and our neighborhoods? As architects and urban designers, we must be aware of these coming changes and incorporate them into sound principles for design. In our practice at Urban Design Associates, we have observed a crystallization of recent trends in the design of dwellings and their neighborhoods.

In the design of dwellings we have seen the following:

Programming

As a direct result of the growth of hand-held devices and the increased use of laptop computers, we have seen a diminished concern for the location of the desktop home computer and the television in the programming of a dwelling. In addition, with the exponential growth of online learning at all levels, we see a possibility for future consideration of this task in the programming of dwellings.

Flexibility

Following the American desire for "choice," the Internet offers an incredible array of choice and customization. In our projects, we have also noticed that buyers gravitate to the same principle for dwellings. Buyers are seeking flexible units that allow for customization in the way rooms live – and can grow and/or change with their needs. We understand this as a growing trend that will remain past the recession. This has offered the opportunity for smaller dwellings, which have performed better in the recession, and may continue to do so after economic recovery.

Economics

With comparative pricing and analysis at the fingertips of a buyer, price and value are critical concerns. Thus, we are seeing great interest in smaller, more efficient dwellings. We understand this trend will remain beyond the recession. As architects, we must be able to achieve great design with less.

In the design of cities, towns and neighborhood we have seen the following:

Mixed-Use, High-Density Neighborhoods

With the access to the world on a hand-held device and the increased use of laptop computers, people want to be near activity. As buyers select smaller dwellings on smaller lots, higher-density, new and existing mixed-use neighborhoods have remained strong markets around the country. We are seeing that people are asking to be physically connected to their neighborhood resources through easy connections by transit, by bicycle and by foot. With the scarcity of energy resources, this trend is likely to remain as it is a key contributor to a sense of place.

Active Open Spaces and Urban Environments

With the freedom to be anywhere, residents are demanding high-quality open spaces. We hear this in the public meetings we facilitate. We have also observed this in the open spaces around our office in downtown Pittsburgh. We see people meeting, working and socializing throughout the work day. This was not the case 10 years ago.

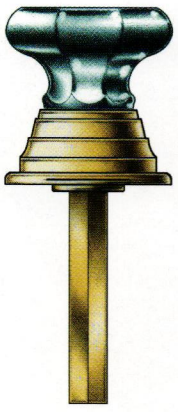
The Renewal of Main Street

We have seen a trend toward smaller retail spaces and we believe this trend will continue. Today, on a hand-held device, an individual can walk into a store, scan the bar code and find a better price on the Internet. Therefore, this may put high volume big-box stores at a disadvantage in the future. In addition, nationwide retailers may begin to create stores of smaller scale to introduce products, which could be very compatible in neighborhood-scale main street retail locations.

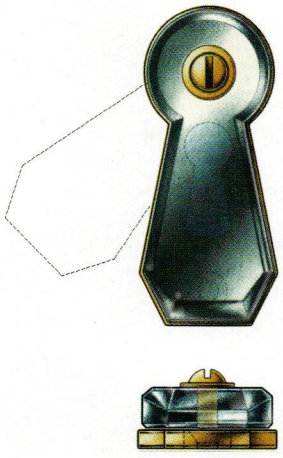
The way we live has always been evolving, and will continue to evolve. And the changes are accelerating. As designers, we must be aware and knowledgeable of these current trends. This way, as we design, we can create places that are remarkable and rooted in their local places, but at the same time, relevant and meaningful to today's world. ■

Eric R. Osth, AIA, is a principal and architecture studio director of Urban Design Associates in Pittsburgh, PA.

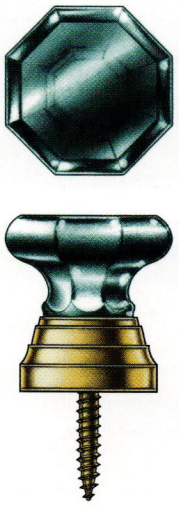




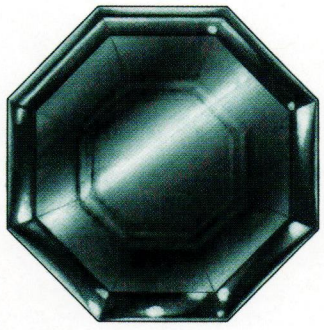
Crystal Thumbturn and Rose



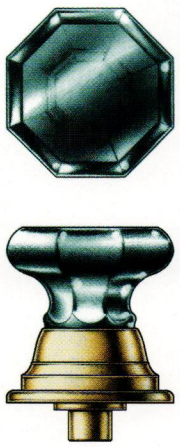
Key Escutcheon
with Crystal Cover



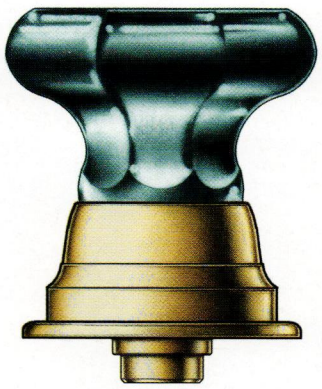
Crystal Shutter Knob
Shown without Rose







1¼" Crystal Cabinet Knob
Shown with Nashua (Shell) Shank





2" Crystal Knob
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